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SIMON GUGGENHEIM GIVES \$3,000,000 FOR SCHOLARSHIPS

Music Students to Benefit with Those of Other Arts in Munificent Memorial Foundation Gift—Purpose Is to "Improve Quality of Education and Practice of Arts and Professions in the U. S."—Advisory Board Includes Musician—Provisions to Be Unusually Liberal

SIMON GUGGENHEIM, former United States Senator from Colorado and a member of the prominent family of mine owners, announced this week that he and his wife, Mrs. Olga Hirsh Guggenheim, will make a preliminary gift of \$3,000,000 for fellowships to be used by American students for advanced foreign study of many subjects, including music. The fund will be known as the "John Simon Guggenheim Memorial Foundation" and will be a memorial to their son, John Simon Guggenheim, who died on April 26, 1922, while he was preparing to enter Harvard University prior to foreign study.

A charter for the organization was introduced on Feb. 23 in the New York State Legislature by Senator Courtlandt Nicoll and Assemblyman Phelps Phelps, and will be acted upon before the legislature adjourns in March. As soon as the charter is granted the committee of the Foundation will meet to complete plans for the awards, at its headquarters, to be situated in Room 2300 of the Pershing

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HARTFORD PLAYERS ORGANIZE SYMPHONY

Plan Series of Concerts Under Resident Guest Leaders

HARTFORD, CONN., Feb. 28.—The Hartford Symphony has been organized and will be composed of about fifty local musicians, most of whom were formerly connected with the Hartford Philharmonic, which was disbanded last year after more than a quarter of a century of existence.

The new organization will be run, for the present at least, on a strictly cooperative basis. It was decided not to elect a permanent conductor, but to choose guest leaders among local musicians. Louis Eaton has been chosen to conduct the first concert, which will be given at the Capitol Theater, Sunday afternoon, March 22. As it is so late in the musical season, it is doubtful whether any more performances will be given this year, but this point is as yet undecided. Mr. Eaton was formerly connected with the New England Conservatory of Music, and came to Hartford to conduct the Strand Theater orchestra.

Robert Prutting, who for ten years was conductor of the old Philharmonic,

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ERNEST HUTCHESON

Noted Pianist, Who Has Made Himself a Factor in the Musical Life of America. He Recently Concluded an Historical Survey of Musical Literature in a Series of Seven New York Recitals. (See Page 45)

VICTOR FIRM DISCARDS BROADCASTING BY ITS NOTED ARTISTS, REPORT STATES

THE Victor Talking Machine Company will no longer broadcast concert and operatic stars on its radio programs, according to well-founded reports in New York. The series, which began on New Year's night with a program by John McCormack and Lucrezia Bori, has been consistently opposed by the concert managers, most of whom have refused to permit their artists to appear for the Victor Company. The decision of the phonograph organization to stop the broadcasting of world-famous artists is due, it is said, to the fact that sales of records have not increased, as was expected, but have, in many cases, materially decreased.

An indication of its new policy, which could not be officially confirmed at the time MUSICAL AMERICA went to press, is given in the program announced for the sixth radio concert. At the first re-

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RHINE PRELUDE OF 'RING' CYCLE STIRS RECORD AUDIENCE

Triumphant Restoration Made at Metropolitan of "Rheingold"—Difficult Stage Problems Are Met with Unusual Success—Cast Is Strong One, Including Larsen-Todsen, Branzell, Müller, Bohnen, Taucher and Schützendorf—Special Matinée Attracts Huge Throng

FOR the first time in more than seven years a long E-flat chord, speaking of primordial things, and mysterious with the first faint stirrings of awakening life, was sounded in the orchestra pit at the Metropolitan last week. Its colossal hold of a hundred and thirty-six bars set the stage, so to speak, for the return of "Das Rheingold." The first of the Ring dramas was the last to be restored, but it was brought back in time to take its natural place as Prelude for the others of the tetralogy in the season's special series of Wagnerian afternoons.

Thursday's representation was announced as the only one this season, presumably because "Rheingold" never has possessed any very notable box-office strength in its own right, independent of the other segments of the "Ring." But it seems not unlikely that another special performance may be undertaken, since the attendance at this matinée was of reassuring size. The assertion, indeed, was made that "Rhein-

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OPEN MUSIC DRIVE IN KANSAS CITY, KAN.

Civic Organ and Symphony Planned by Newly Formed Council

KANSAS CITY, KAN., Feb. 28.—A campaign to provide a \$25,000 organ for the Municipal Memorial Auditorium has been launched, and a plan to organize a symphony has been advanced, with the organization of a Civic Music Council to make a drive for funds. In addition, a major concert course for this city is being advocated. It is expected that a large organization of business men and musicians will be formed to sponsor these concerts, which will be given in part by various local organizations.

Sufficient financial support for the organ drive and the symphony are expected, as cities in Kansas are authorized by law to set aside a tax fund at the rate of one mill for music, and the fund for Kansas City thus provided would be about \$12,000 a year.

The project was suggested by Park Commissioner Harry J. Kaelin, and two meetings have been held in Mr. Kaelin's office and in the Chamber of Commerce.

Charter members of the council, besides Mr. Kaelin, are: Mrs. B. T. Burwell, Horner Institute; Mrs. J. T. Pattie,

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BIG PROGRAM FOR N. Y. SUMMER OPERA INCLUDES CIVIC AND OTHER ENTERPRISES

SEVEN or eight companies are now planning elaborate seasons of summer opera in New York. Foremost among these projects is the free municipal opera, details of which City Chamberlain Philip Berolzheimer and his musical advisory board are now preparing. It has been decided to give the opera in Ebbets Field, Brooklyn, instead of in Prospect Park, as previously projected, since the former has a seating capacity of approximately 40,000. Mr. Berolzheimer points out that there has been no precedent for the presentation of municipal open-air opera free to the people in this country, although *al fresco* seasons have been given under private and quasi-public auspices in Athens, Carcassonne and Florence, in Europe. In America, St. Louis, Ravinia, Cincinnati and Los Angeles have until this year been the centers of open-air opera. The aim of New York's municipal opera will not only be to bring such beautiful and spectacular productions as "Aida," "Carmen" and "Lohengrin" to a great number of people, but also to encourage the American artist, who will be given a fair chance in the auditions.

Among other groups which are preparing to give summer opera are the Opera Players, Inc., who are now in the process of building a theater of their own in Grove Street, Greenwich Village. The company is headed by Enrica Clay Dillon, who staged the recent production of "Faust," given by the Washington Opera Company and noted guest artists. Auditions are now being held to secure casts, and the repertoire will include grand and comic operas, pantomimes and other musical novelties. Among the advisors and guarantors are Lucrezia Bori, Deems Taylor, Paul Althouse, William Clark, George Fischer, Susan Hawley Davis, Mrs. John Garrett, Jonathan Godfrey, Fiske Kimball, Alexander Low, Edith Mason, Arthur Nason, William Lyon Phelps, Mrs. J. Ernest Richards, Jesse Spalding and W. H. Woolverton. It is expected that the new theater will be completed in June.

The Little Opera Company of America, which is now producing the opera "Mandragola," by Ignatz Waghalter, with English text by Alfred Kreymborg, is planning to give an opera season throughout the summer. The entire repertoire will be in English, and American composers are encouraged to send in their manuscripts to the management. In connection with the company there will be a school for conducting and many new conductors will, it is expected, have an opportunity to display their talent.

Series by Gallo, Aborn and Hinshaw

Fortune Gallo, with his American opera production of "Aglala," by De Leone, by the San Carlo Opera Company, is planning a sizable open air operatic production in New York during the coming summer, along the lines of the St. Louis Municipal Opera of last year, in which many members of his casts took part. Several years ago Mr. Gallo gave a performance of "Aida" at Sheepshead Bay for the benefit of the sufferers of the Florentine earthquake. More than

2000 people took part in the production. "Aida" may be repeated in this summer's presentation, and "Carmen," "Trovatore" and several other spectacular operas now under consideration.

Milton Aborn, of the Aborn Operatic School, is completing plans for an eight weeks' season, to begin on Easter Monday and last until the middle of June. The casts will be similar to those of the former Century Opera Company, and the repertoire will include many popular productions such as "Rigoletto," "Pagliacci," "Cavalleria Rusticana," "Thais" and "Hänsel and Gretel," the last to be given at the children's matinee. There will be two casts, one to sing in English and one in the original language of the opera, in order that both sides of the much-discussed language problem will be satisfied.

William Wade Hinshaw is reserving his summer opera performance in New York until Indian summer. The "Marriage of Figaro," with the familiar cast, and the "Elixir of Love," with a new company, will be given in New York in October before starting on their fall tour.

Alexander Savine's opera, "Xenia," which won a prize from the Serbian government, has been translated into English by Rhea McCutcheon, and will be given once in March and again in April at Mr. Savine's studio theater, after which it will be sent on tour, returning to New York during the summer for one or two representations in a larger theater. In the cast are Prof. Jarko Savic, of Hamburg; Lenore Cornwall, Avo Bombarger Harold Kravitt, Emil Blazevich, John Elvin, Sidney Upjohn, William Oviatt and Lillian Blauvelt, the last in the title rôle.

Rabinoff Names Directorate

Not far distant from the metropolis is Max Rabinoff's American Operatic and Allied Arts Foundation, which will open at Stony Point, N. Y., in June. "Professional American singers, dancers and instrumentalists will assemble at Stony Point in June," said Mr. Rabinoff, "for a month of trial and qualification tests before a jury of experts who will judge and classify them according to their abilities without regard to name, personal connections or influence. Those who measure up to the high operatic standards established at Stony Point will form the nucleus of the first American National Grand Opera Company. This company, which is to be the institute's initial undertaking, will be heard for the first time early next fall, on the hundredth anniversary of the first presentation of foreign opera in America. During the opening season the repertoire will consist of one American opera and one foreign opera sung in English and four foreign works in the original."

Otto H. Kahn, chairman of the Metropolitan directorate, has been listed as chairman of the honorary advisory committee for New York. Willard V. King is named as chairman of the board and other directors include Templeton Crocker, Francis E. Drury, Havrah Hubbard, Huger W. Jervey, Thomas L. Leeming, William H. McIntyre, James G. McNary, Philip Miner, Arthur J. Morris, Kenneth O'Brien, Benjamin Prince, Joseph Riter, Charles H. Sabin, William Rhineander Stewart, Jr., L. I. Thomas, Allen Wardwell, George E. Warren, Archibald R. Watson and Max Rabinoff.

Chicago Symphony Players Get Salary Increase

CHICAGO, Feb. 28.—A raise of \$5 a week was granted players of the Chicago Symphony yesterday, making the minimum salary \$80, and raising the pay of some members to nearly \$200. The increase affects the wages of extra players. By the same arrangement next year's season will be a consecutive one, the Christmas recess of a week, observed for the last two years, being omitted. The wages of the orchestra have been in a state of change for two years, dur-

ing which time the likelihood of disbandment was quieted by a considerable advance of a salary. In two years' time the players' pay has been raised \$20 a week for each man.

HAGEMAN TO LEAD LOS ANGELES OPERA

Brescia Prize Quintet Played —"Crimean Sketches" Given by Philharmonic

By Bruno David Ussher

LOS ANGELES, Feb. 28.—Richard Hageman will be the conductor for the October season of the Los Angeles Grand Opera Association, according to an announcement made recently. William Tyroler will be the assistant conductor and chorus master for the same series. Both musicians are well known—Mr. Hageman for his former association as conductor with the Metropolitan and Chicago Opera Companies, and as composer and pianist, and Mr. Tyroler in the capacity of an assistant at the Metropolitan and as pianist.

Domenica Brescia's "American Quintet" for piano and strings had its local première on Feb. 19, when May MacDonald Hope and the Philharmonic Quartet, made up of Sylvain Noack, Henry Svedrofsky, Emile Ferir and Ilya Bronson, played it under the auspices of the Chamber Music Society. The quintet won the 1924 ensemble contest prize of \$500 offered by W. A. Clark, Jr. The composer was warmly applauded at the performance.

The work abounds in clever and spontaneous treatment of South American Indian and American Negro themes, tinged with an appealing element of modern harmonization. A remarkable combination of rhythmic variety with polyphonic writing characterizes it. The San Francisco composer uses an idiom indisputably his own. Beethoven's Quartet, Op. 18, No. 2, and Dvorak's "Dumky" Trio preceded the new work.

Alexander Spendiarow's "Crimean Sketches" were given for the first time here at the "Popular" concert of the Philharmonic Orchestra, under Walter Henry Rothwell on Feb. 22. The suite gave Emile Ferir, viola, and O. W. Hoffman, English horn, occasion for admirable incidental solos.

"Tosca" with Alice Gentle in the title rôle opened a two weeks' season of the San Carlo Opera Company before a crowded and enthusiastic house.

Frederick Dixon, pianist of New York, is a visitor here, and was honor guest at a reception given for him by Fanny Dillon, Los Angeles composer.

Women's Symphony Files Incorporation Papers

ALBANY, N. Y., Feb. 28.—The Women's Symphony, founded and conducted by Elizabeth Kuyper, has filed articles of incorporation in the State of New York. The papers, filed through the organization's attorney, M. M. Baker of New York, gives \$250,000 as the proposed capital of the orchestral society and gives as the names of the incorporators, E. Kuyper, T. Henry and D. Cook. Mme. Kuyper, who is the sponsor of the organization, has conducted similar enterprises abroad.

Announce Dates of Bach Festival

BETHLEHEM, PA., Feb. 28.—The annual Bach Festival will be held in Packer Memorial Chapel on May 29 and 30, this year. Last spring the festival was called off on account of the illness of Dr. J. Fred Wollé, the founder and leader of the choir. Tickets will be on sale to guarantors on March 16, and to the public some time in April. Chapel arrangements will be in charge of N. M. Emery and T. Edgar Shields.

MILWAUKEE SCHOOLS ADOPT STUDY PLAN

Additional Music Teachers and Courses Projected— Board Approves Proposal

By C. O. Skinrood

MILWAUKEE, Feb. 28.—Milwaukee is now assured that the system of improved training in music in the public schools will be adopted. For months Alfred Hiles Bergen, musician and member of the Milwaukee school board, and Herman Smith, supervisor of music in the public schools, have been working on this advanced musical program. That the school board has been favorably impressed is shown by the fact that both of these musical enthusiasts were sent to many eastern cities to get all the information possible on how music is taught in the schools of other large cities.

Members of the school board committee on public instruction accepted the plan of Mr. Bergen for ten additional teachers of music. It is believed to be certain that the plan will also be accepted by the school board as a whole. This is only the first step in more intensive training in school music.

The group classes in public schools, by which all the orchestral instruments are taught, with some 1500 to 2000 pupils enrolled, will also be reorganized. The plan is to charge \$2 for each half-year's tuition, instead of fifteen cents a lesson as at present. The board would pay ten dollars a year toward the instruction of each pupil. Specialists in each branch of teaching would be engaged to take charge of the training work, with a scale of prices for such music teachers ranging from a low limit to a relatively high fee.

The Chicago Symphony in its concert given at the Pabst Theater, on Feb. 19, under the management of Margaret Rice, served to bring out the joyous beauty of the Beethoven Eighth Symphony. The first performance here of Palmgren's "Four Symphonic Pictures" also proved a genuine treat in artful musical description. Other compositions included Glière's "The Sirens" with its ballet scenes by Glazounoff.

The Milwaukee A Cappella Chorus is recruiting a very large membership for an ambitious Hugo Kaun festival late in the spring. What is said to be Kaun's greatest choral work, "Mother Earth," will be performed under William Boeppeler.

Howard O. Stein, pianist, gave a recital at the Athenaeum under the auspices of the Wisconsin College of Music. A Bach-Liszt Fugue and a Beethoven Rondo were among the numbers performed.

C. O. SKINROOD.

Lawrence Tibbett to Give First New York Recital in Carnegie Hall

Lawrence Tibbett, baritone, whose striking success in the rôle of Ford in Verdi's "Falstaff" in the revival of that opera at the Metropolitan this season, will make his New York concert debut in a recital in Carnegie Hall on the evening of March 16. The singer has arranged a special program for the occasion, when he will be assisted by Frank La Forge at the piano. Mr. Tibbett is under the management of Evans & Salter.

Metropolitan Opera to Make Ten Appearances in Cleveland in April

CLEVELAND, Feb. 28.—The dates and the repertoire for the Metropolitan Opera Company's visit to Cleveland, which has just been announced, include the production of nine operas and a concert in the Public Auditorium from April 27 to May 5. The opening opera will be "L'Africana," on April 27. The other works will be heard in this order: "Faust," "Trovatore," "Falstaff," "Coq d'Or" and "Pagliacci," "Traviata," "Tales of Hoffmann" and "Aida." A gala concert, with five conductors participating, will also be given. The appearances of the Metropolitan Opera in Cleveland are arranged by Philip Miner and F. E. Drury, who have organized a committee of sponsors to guarantee the success of the venture.

McCormack Gives Miami Concert After Golf Banishes Grippe

[By Telegraph to Musical America]

MIAMI, FLA., March 2.—Among the prominent visitors to Miami, Palm Beach and other Florida resorts is John McCormack, who came here immediately following his attack of grippe at New Orleans, three weeks ago.

The tenor sang in recital last Thursday evening before a record-breaking audience at White Temple, this being his first appearance since he left New Orleans.

Mr. McCormack has enjoyed his stay at Miami Beach, where he has found that the swimming, fishing and golfing have put him in splendid form. At his concert he looked the picture of health and his voice was in perfect condition. He will fulfill later in the season all of the February dates which were postponed.

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Future of American Opera Depends on Use of English Despite Problems of Adapting Texts, Says Meltzer



Photos of Mrs. McCormick and Mr. Meltzer © Underwood & Underwood; Mr. Mackaye by Arnold Genthe, and Mr. Hooker by Hartsaok

ACTIVE IN THE MOVEMENT FOR OPERA IN ENGLISH

Charles Henry Meltzer, Writer and Formerly for a Number of Years a Music Critic in New York, Who Has Been Commissioned to Translate a Number of the Best-Known Opera Texts into English, Is Shown at the Left. Mr. Meltzer in the Accompanying Interview Tells of the Vital Necessity for Carrying on This Work for Popularizing the Great Lyric Works in the Vernacular. Mrs. Edith Rockefeller McCormick, Prominent Chicago Music Patron, Who Has Endowed This Work of Translation, Is the Subject of the Next Photograph. Two Leading Poets Who Have Written the English Books for American Operas Are Represented: Left, Percy Mackaye, Librettist of De Koven's "Caterbury Pilgrims" and Other Works, and Brian Hooker, Who Contributed the Text for Horatio Parker's "Mona"

FOREIGN singers engaged by American operatic artists should be made to sign contracts containing a clause binding them "to sing English when required," according to one of a number of very positive convictions held by Charles Henry Meltzer, former music and dramatic critic of several New York newspapers. Mr. Meltzer, who was for five years assistant secretary to the management of the Metropolitan Opera House, and more recently engaged in retranslation into English of standard opera texts, in an interview with a writer for *MUSICAL AMERICA*, recently expressed the emphatic opinion that the objections of foreign singers to learning English could be overcome by the insertion of this proviso.

"Such a clause once formed part, I believe, of the contracts which the late Oscar Hammerstein submitted to his artists," Mr. Meltzer observed. "For a time, when I was acting as assistant secretary to the Metropolitan management, Mr. Hammerstein's example was—theoretically—imitated by Mr. Heinrich Conried who, however, never enforced the condition.

"It is much easier, no doubt, for foreign singers not to learn English than to learn it. Yet all Americans who are heard in continental theaters have to sing foreign tongues. We know that when Geraldine Farrar and Clarence Whitehill appeared in the German opera houses they had to sing German; that Edward Johnson (disguised as Signor Giovanni) had to sing Italian in Milan; and that Van Zandt, Nevada, Lillian Nordica and Emma Eames had to sing French in Paris. But the mere thought of asking—much more of requiring—foreign-born operatic stars to pay us the small courtesy of making themselves understandable to us by giving us English words in opera is, by some persons and, indeed, by a majority of those who frequent our opera houses, regarded as unreasonable. To others, it may seem extremely sensible.

"Maurel, the famous baritone, after he had 'created' *Falstaff* at the Scala, told Boito that Verdi's beautiful opera positively 'screamed for English.' Yet it was not in English, but in Italian, that this masterpiece was revived recently at the Metropolitan. Yet the trashy English words, which, Heaven knows how, inspired Weber to compose 'Oberon,' are ascribed at the Metropolitan. No one here objects to them as 'unmusical,' or even as imbecile. But no public effort has been made to restore to us at least

a suggestion of Shakespearianism. (Boito has killed most of it in 'Falstaff.')

"Why then, do we only, of the more important nations, meekly allow our opera to remain more or less meaningless to us as music-drama? Why do we continue to ignore the claims of American composers? Why do we not protest, more loudly than many have protested lately, against what is an implied indignity to the speech of Shakespeare, Longfellow, Lowell, Shelley and Swinburne? Why do we season after season, declare tacitly—without question—that American singers are, in principle, less valuable than the singers of Italy and Germany? And why do we assume that our own composers do not deserve the civility of more than an infrequent and contemptuous hearing?

"Tito Ricordi, the former head of the big Milan firm, once made a speech at the Hotel Plaza in New York, in which he expressed his conviction that, next to Italian, English was the most singable of all languages. If you probed into the subject, as I have for quite twenty years, you would find that, next to snobbery and apathy, the chief reasons for the persistence of foreign tongues in American opera houses are, first, the unwillingness of spoiled singers to learn English and next their assumption that our language is unmusical. To put things plainly, the foreign managers and singers who grow rich here have been unwilling to learn English and, without even a slight knowledge of our language, have denied its fitness for the purposes of opera."

Chasing the English "Bogey"

Mr. Meltzer's own experience in translating Italian, French and German texts convinced him, he said, of the fallacy of the current belief that most of the standard operas become ridiculous when English equivalents are substituted for the original words.

"Richard Wagner, who was surely an authority, like his son Siegfried, and his widow, Mme. Cosima, at all times wished his works to be interpreted in English in all English-speaking countries," said Mr. Meltzer. "Twice Siegfried Wagner has himself said to me—once in Bayreuth and once, more recently in New York—'Opera is not pure music, but drama expressed in music, words and action.' Those who want just pure music will find it in the concert room.

"By the adoption of our tongue in opera, countless Americans with fine voices would be relieved of the exasperating need of going abroad for several years to study foreign idioms, at great expense both to themselves and to their families. They would, like French, Italian, Austrian, Russian and German singers, be able to embark on their careers unhandicapped. In time they could be taught to pronounce and

articulate English clearly and expressively.

"If foreigners can do as much with their own tongues on the stage, why could not Americans? In Paris, French librettos are rarely used in the opera house by French opera-goers. The singers are expected to be clear without such aids. But here all who take opera in earnest think it necessary to buy librettos, which they can read only between the acts, as our theaters are darkened during the performances. And even if one has the English equivalents, such as they are—and many of the so-called 'k'rect' text books we buy are shamelessly inaccurate—it would still be impossible to follow the performances and to know what particular passages were being sung. For almost always cuts are made in the operas.

St. Paul on a Knotty Problem

"It was St. Paul who, in a chapter of an Epistle to the Corinthians, once ridiculed the faithful who allowed dark idioms to be sung or spoken to them at religious services.

"Except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? For he shall speak into the air.

"Therefore if I know not the meaning of the voice, I shall be unto him that speaketh a barbarian, and he that speaketh shall be a barbarian unto me. 'I will sing with spirit, and I will sing with the understanding also.'

"All of which, as the late David Bispham often reminded us, has a direct bearing upon opera in English.

"The hostility to English, as such, has to some extent been justified," Mr. Meltzer admits, "by the inferior quality of the translations published in those 'k'rect books of the words.' But this badness has been almost wholly due to the penuriousness of managers and music publishers, who have had the impertinence to pay squalid fees for translations.

"On this point I can claim a respectful hearing. For I have made many English librettos and I have suffered, like a hundred other writers, from the incredible meanness of the powers that be in music," said Mr. Meltzer. "Some years ago one of the most wealthy publishers in America offered me the munificent sum of one hundred dollars for a conscientious translation of a three-act mediaeval Italian libretto. The highest sum that was ever paid by the princely Metropolitan while I was connected with that house was three hundred and fifty dollars.

"Now there is no more arduous, delicate or bewildering work in literature than the re-creation, in a new tongue, of a libretto. It demands a linguist, thoroughly at home in at least two languages, who is musical, dramatic, and a skilled versifier. You may find wonder-

ful linguists, musicians, playwrights, writers, poets. But men and women able to fit English words to notes, without harm to rhythms, rhymes and sense, are very rare. It might surprise you if I said that there are not three in the United States or two in England. And I could not name more than two of them off-hand!

"Not till Mrs. Edith Rockefeller McCormick, of Chicago, became interested in opera in English was it made possible for a self-respecting librettist to begin the task of refashioning the pitiful old 'k'rect English versions' so that they might not only be singable, and sensible, but even—when the chance existed in the original—also poetical.

"Our English, we must confess, has a plethora of consonants, and, to dispose them rightly in translations meant for singing purposes, one must have the nicest sense of sound and, above all, of rhythm. In Italian nearly every word ends with a vowel. French and Spanish, though less rich in vowel endings, have some kinship with Italian.

Wrestling with Verbs

"Only German, of the chief operatic languages, can be rendered into English, without arduous effort, so as to allow both the retention of the original meanings and some suggestion of the original singing sounds. It took me twice as long to convert Boito's 'Falstaff' and Charpentier's 'Louise' texts into English for the new Edith Rockefeller McCormick edition of librettos, now being published in Chicago, as to do a like service for the texts of 'Die Walküre' and 'Parsifal.'

"There are drawbacks, on the other hand, in dealing with German and these have to be faced—among them the Teutonic construction of phrases the horrible 'sches' and 'achs' and many past participles. But, neither in French, German nor Italian have I, after wrestling with quite twenty books, encountered difficulties which, with time, care and patience, could not be conquered.

"A contributor to the *Musical Quarterly* devoted a long article two years ago to a 'tendencious' and unfair attempt to prove the impossibility of doing anything like justice to foreign librettos in English. In support of his argument he produced extracts from inferior translations. All he 'proved,' however, could have been annihilated by printing a few extracts from good translations. He certainly convinced me that he was not honest in his argument.

"I could quote heart-breaking passages to show how foolish and absurd most 'k'rect English versions' sold in our opera houses can be—how unsingable, and grotesque, how unlike the originals. But one affirmative demonstration outweighs a thousand negations. Only the

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"Rheingold" Restored as Stirring Prelude in Ring Cycle

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gold" on this occasion brought in more money—some \$9,000—than ever before in its history; a conjecture apparently based on the Metropolitan's considerable advantage over Bayreuth in seating and standee capacity. That there were many who stood through the three hours of this performance, given with no pause between its four scenes, was indeed an omen that Wagner has never been in greater favor with New York's public than today.

From its opening in the depths of the Rhine to its final procession of the gods over the rainbow bridge into Valhalla, "Rheingold" is a work to perplex and baffle the most resourceful of stage managers. Given an adequate orchestra, its cast becomes secondary to the mechanics by which its pictorial illusion is conveyed. No one of its characters, save possibly *Alberich*, is so important to its success as those of the later music-dramas. And it is largely because of this, and because of the fallibility and insufficiency of various devices which must be relied on, in lieu of either white or black magic, to carry out Wagner's stage directions, that "Rheingold" falls somewhat short of its companion dramas in the affections of "Ring" devotees.

The music is earlier, less symphonic, less defiantly sure of its mission. But many of the loveliest or most potent of the motives—as the heart-kindling phrases which typify the Rhine, the haunting music of the adoration of the gold, and the sombre glory of the Valhalla theme—assert themselves here in their first and natural form—a form likely to have a more immediate melodic appeal for legions of listeners than the later transformations, combinations and reminiscences. Granting the tremendous gulf between "Rheingold" and "Götterdämmerung," other factors besides Wagner's musical growth tend strongly to make "Rheingold" the least popular work of the four.

The simple truth is that Wagner, perhaps too confident of the great advances he foresaw for stagecraft, committed various technical blunders in the construction of his book which may be compared to instances of faulty orchestration wherein a composer writes notes beyond the compass of his instruments. Wagner would not have done that—though many musicians of his day thought he did, and he was almost universally accused of demanding of the human voice what it could not achieve. But with both voice and orchestra, time has proved him right. It has not similarly vindicated him in details of stage technique. Here he was in much the same position as he would have been, orchestrally, if he had written notes beyond the capacity of the French horn on the assumption that some day a horn would be perfected that would have these tones. Some day, indeed, a way may be found to turn *Alberich* successively into a dragon and a toad; but the latter transformation appears as remote now, so far as anything actually possessing a scintilla of illusion is concerned, as it did in Wagner's day. Here simply is a note the stage horn cannot play.

At the Metropolitan revival neither dragon nor toad was seen. At the moments when they were to appear, clouds of the steam that does duty as the magic fire in "Walküre" obscured the stage. *Alberich* vanished; so, too, *Wotan* and *Loge*.

But this should not be construed as a disparagement of the Metropolitan's restoration. Thursday's representation was easily the best the reviewer has seen, and one worthy of high praise. Bearing out the old rule that a bad final rehearsal means a good performance, it was talked about at the opera house that things had gone badly at the try-out, to which the reviewers were not extended the usual invitation.

Some of the more difficult scenes were achieved with amazing smoothness Thursday. The opening picture of the Rhine, with the three nixies swimming in its depths, was something of a triumph, though in using the old settings of pre-war days, the door was closed to the more luminous colors and the

more striking lighting effects developed in the last few years. If the reviewer is not mistaken, the Rhinemaidens the audience saw swimming about the gold were not the ones whose voices taunted *Alberich*. Yet so cleverly was the scene manipulated that possibly not one listener in twenty was conscious of the expedient, as members of the ballet presented visually what the unseen vocalists gave out in song.

The transformations between the scenes were smoothly and expeditiously achieved, with a minimum of the backstage pounding that so often mars orchestral interludes. The rainbow bridge was like a rainbow if not like a bridge. So precipitate was its downward curve that to cross it might have thwarted even the gods. But to look at it was the pleasurable privilege of the mere mortals who found it quite in harmony with the iridescent beauty of the strings and the noble proclamations of the brass of this superb page of Wagnerian music.

The Metropolitan cast for the revival was as follows:

Wotan.....	Michael Bohnen
Donner.....	Carl Schlegel
Froh.....	Ralph Erolle
Loge.....	Curt Taucher
Alberich.....	Gustav Schützendorf
Mime.....	George Meader
Fasolt.....	Leon Rothier
Fafner.....	James Wolfe
Fricka.....	Nanny Larsen-Todsen
Freia.....	Maria Müller
Erda.....	Karin Branzell
Woglinde.....	Charlotte Ryan
Wellgunde.....	Phradie Wells
Flosshilde.....	Marion Telva

Conductor, Artur Bodanzky

The stage was under the direction of Samuel Thewman, with Edward Seidle as technical director.

The *Wotan* of Michael Bohnen was in many respects superb; a much more convincing characterization than his *Wotan* in "Walküre." To dwell on the circumstance that his costume seemed more Greek than Teutonic is to put an undue emphasis on a detail that could have worried only a Wagnerian hair-splitter.

This *Wotan*, whatever his garb, was godlike in appearance, a figure out of grandeval days, of the majesty inherent in legend and saga. For once his gestures seemed devoid of their usual too evident theatricality, and his voice was as singularly expressive as it was suggestive of strength and authority.

Curt Taucher's *Loge* was also a very agreeable surprise. To begin with, his make-up and costuming were admirable in their suggestion of flame. He synchronized action with music in a way bespeaking the most thorough routine, and his singing had a sibilant sound like the hissing and spitting of fire. *Loge* is easily Taucher's best achievement at the Metropolitan.

There was no want of sinister evil in Gustav Schützendorf's *Alberich*, a characterization of biting intensity, though reducing much of the vocal utterance to a vindictive, doglike bark. The *Mime* of George Meader was as excellent as it was brief, but the *Giants* of Rothier and Wolfe might have been more fearsome. Carl Schlegel swung the hammer of *Thor* euphoniously, and Ralph Erolle sang with real beauty of tone the casual phrases of *Froh*.

Of the women in the cast, first praise must go to Karin Branzell. She sang *Erda's* fateful measures in tones that were charged with an ominous beauty. Mme. Larsen-Todsen's *Fricka* was acceptable in all its details, but gave little hint of the splendors of her *Isolde*. Miss Müller's *Freia* was as attractive to look upon as it was to hear. Completing the cast, only the Rhine trio, Mmes. Ryan, Wells and Telva remain to be praised, as they should be, with a mild reservation for some straying from the middle of the note in the never-too-certain off-stage lament of the final scene.

Mr. Bodanzky and his orchestra labored manfully and well, achieving much that was eloquent and ending the long afternoon of uninterrupted playing with no very pronounced evidence of fag.

OSCAR THOMPSON.

SCHOLA CANTORUM IN LAYS OF MANY LANDS

Folk Spirit Predominates in Music of Varied Program

SOME day Kurt Schindler will come home with a gerb of songs from Lapland and Terra del Fuego. The Schola Cantorum, of course, will sing them in the original tongues.

The Schola's musical travelogue in Carnegie Hall the evening of Feb. 24 was another of those curious object lessons of choral singing in tongues which presumably are closed books to a majority of the choristers. Songs of Great Britain, Basque and Catalan songs, songs from the Rhineland and Switzerland, Kentucky Mountain tunes and Swedish songs, all were given in the original texts and presumably so that a Basque or a Kentucky mountaineer would have recognized his own. At any rate, they provided melodious entertainment for polyglot New York, with its mixed patois of Bronx and Brooklyn and Mulberry Street.

With more than a score of numbers on the program, it is impossible to discuss or even to mention all of them. If individuals were asked to select from this sumptuous repast the choicest morsels, it is possible that every number would find a place in some one's preference. The reviewer found most that was rewarding in the old English airs and madrigals of Purcell, Dowland and Wilbye which began the concert, and the Basque and Catalan numbers of the second group.

"Sweet Honey-Sucking Bees," fraught with the beauty and art that made Wilbye the most celebrated of Elizabethan madrigalists, had lovely companions in Purcell's chorus, "In these Delightful, Pleasant Groves," and Dowland's "Queen of Love and Beauty." In marked contrast was the prosy part-writing of "The Rosy Dawn," an example of the English music of the eighteen-eighties, by Charles Harford Lloyd. Its commonplaceness was redeemed only occasionally by fine bursts of full-throated harmony.

This was essentially a folk-song program, though composers of various degrees of prominence were represented in the adaptations and arrangements of traditional airs. It was to be noted that those numbers which strayed farthest from the edaphic and became essentially art-products were the feeblest and least attractive.

Of the Catalan songs, Lluís Millet's setting of "La Dama d'Arago," with soprano solo passages neatly sung by Lillian Gustafson, was of such charm that the audience obtained a repetition of it. Rewarding, also, was the ballad, "El Fill de Don Gallardo," by Josep Sancho-Marraco, with a curiously jumbled text, apparently including parts of unrelated poems, and a surprisingly varied imitative bell effect in the vocal scoring. Mr. Schindler's own adaptation for vocal ensemble of the sardana, "La Santa Espina," used by Morera in the Catalanian "Cobla" form, was another outstanding number of the group.

The audience called for a reception of the French-Swiss "Mon ami est monte," by Gustave Doret, which breathed a gentle wistfulness that was not overturned by a recurring suggestion of the yodel. Keenly enjoyed also were two Kentucky mountain tunes from the collection of Loraine Wyman and Howard Brockway, "Brother Green" and "Sourwood Mountain," the one sentimentally pathetic, the other broadly humorous, with solo parts attractively presented by Alma Kitchell, contralto, and Frederic Baer, baritone. There were other numbers of perhaps weightier musical import but the reviewer must stop somewhere.

It remains to be said that the Schola sang with its usual freshness of vocal quality and with an adventurous spirit that more than atoned for some shortcomings in attacks, releases, rhythms and dynamic shadings. It was singing that stressed the human qualities of the folk lays presented rather than glorying in its own virtuosity, and for such a program it took the preferable way.

O. T.

"Carmen" Once More

Bizet's "Carmen" was given for the fourth time during the present season, at the special Washington's Birthday matinée, Ina Bourskaya again essaying the title-rôle. Edward Johnson was the *José*, creating anew the favorable impression he has always made in the part, and Clarence Whitehill was heard as the Toreador. A new-comer in the part of *Micaela*, was Nanette Guilford who sang the rôle for the first time on any stage. Miss Guilford was interesting dramatically and impressive vocally in the rôle and won much applause both after the duet in the first acts and the solo in the third. The remainder of the cast included Marie Tiffany, Henriette Wakefield, Paolo Ananian, George Meader, Giovanni Martino and Lawrence Tibbett. Louis Hasselmanns conducted.

C. S. C.

Dal Monte in "Rigoletto"

Verdi's "Rigoletto" took on new interest at its performance on the evening of Feb. 23, since it afforded Metropolitan patrons their first opportunity to see and hear Toti Dal Monte as *Gilda*. The singer's delivery of "Caro Nome" had found favor in several concert appearances and it was expected that she would bring new graces to the florid music which the composer allotted to the hapless maiden. Her high tones brought rapturous applause, and many recalls after the famous aria.

Hers was a well-rouined *Gilda* and at all times musicianly. The voice rang true to pitch and the high E Flats came without a suggestion of effort. In matters of phrase and legato singing there was much to admire and she gave plausibility to the character. The voice, of brilliant quality, sometimes verged on the metallic in its highest reaches.

Giocomo Lauri-Volpi was the philanthropic *Duke*, who sang about the fickleness of woman in a stentorian voice that had a ring of sincerity. He too, had high tones, which he lavished upon the ears of his willing listeners without stint. Giuseppe De Luca was *Rigoletto*, singing with his accustomed suavity of tone and acting with unction. Jeanne Gordon was a vocally attractive *Maddalena*, and José Mardones a good *Sparafucile*. Others in the cast were Grace Anthony, Louis D'Angelo, Millo Picco, Vincenzo Reschiglian, Minnie Egner and Paulina Tominani. Tullio Serafin was the conductor.

H. C.

"Pagliacci" and "Coq d'Or"

"Pagliacci" and "Coq d'Or" were sung together on Wednesday evening, the cast of the former work including Queens Mario, Edward Johnson, Giuseppe De Luca, Angelo Bada and Millo Picco. Gennaro Papi conducted. In "Coq d'Or" the singers were Thalia Sabanieva, Adamo Didur, Henriette Wakefield, Rafaelo Diaz, Louis D'Angelo, Giordano Paltrinieri, Vincenzo Reschiglian and Charlotte Ryan. The mimes were Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Sweeney and Domenico Da Re. Giuseppe Bamboschek conducted.

The performance of "Pagliacci" was of decided interest, in spite of the fact that *Nedda* is not one of the rôles best suited to Miss Mario's abilities. Both she and Mr. Johnson, however, acted splendidly and throughout the work introduced little bits of effective "business" that were very delightful. Mr. De Luca sang the Prologue especially well. The remaining parts were adequately done.

"Coq d'Or" had its moments. Miss Sabanieva wisely did not attempt the high notes in the "Hymn to the Sun," sung to the rising moon. This number was begun with unusual rapidity and ended in a canter, which variation of tempo made things difficult for the pantomimists, as did an uncalled for slowing up for Miss Galli later in the act. Mr. Diaz negotiated the altitudinous reaches of the *Astrologer's* music particularly well. Miss Ryan struggled manfully with the *Voice of the Cock*, but with only partial success. Mr. Didur sang with unusual unction. All the other artists sang well, and the pantomime, of course, was splendid.

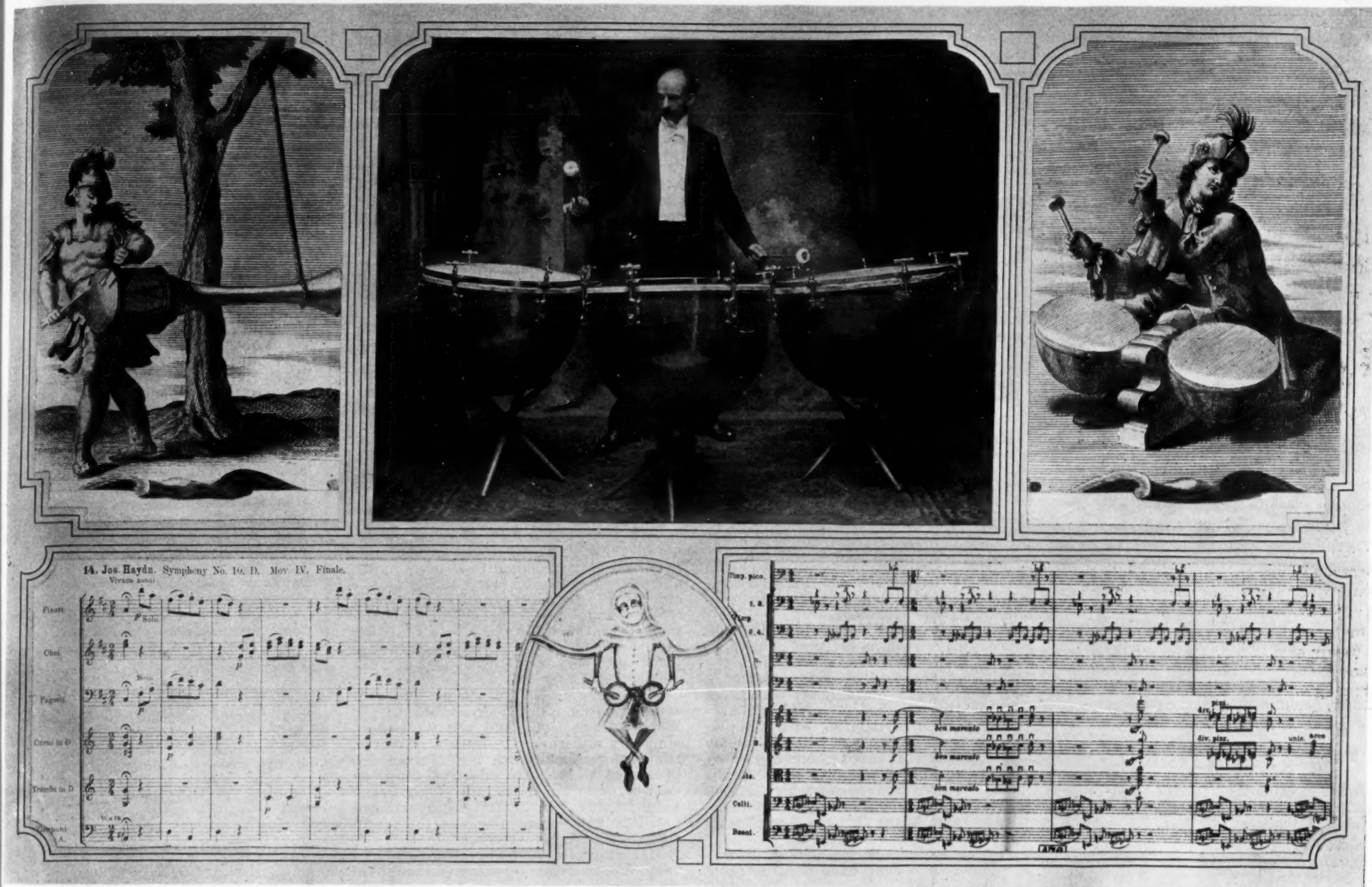
J. A. H.

The Fifth "Falstaff"

Completing the subscription round "Falstaff" amused and delighted Thursday night's audience, without, however,

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Tracing a Kettle-Drum's Roll from the Primitive Dawn



THE KETTLE-DRUM YESTERDAY AND TODAY

Alfred Friese, Timpanist of the New York Philharmonic Orchestra, who in the accompanying interview tells of the difficulties and rewards of his calling, is shown in the center photograph. Two early examples of the forerunners of the timpani are pictured at the upper left and right, from Father Bonanni's woodcuts of instruments made in Rome in 1776. Another old-time instrument of the percussion family, the fourteenth-century "Nakers," is depicted in the lower center, from a reproduction of a page in the "Loutrell Psalter." By way of contrast two excerpts of timpani parts from early classical days and from the modern period are here given, showing the vast increase in complexity in writing for this instrument. At the left is a part of the score for the final movement of Haydn's Symphony No. 10, in D, and at the right an excerpt from the "Danse Sacrale" of Stravinsky's "Le Sacre du Printemps."

THE kettle-drum is not a very old instrument, many persons think. On the contrary, perhaps the first timpanist of any great importance was the ape man of Java—*Pithecanthropus Erectus*, to be exact, who lived some thousands of years ago. As soon as it occurred to this primitive ancestor to stand up on his hind legs like a man and walk, instead of swinging lazily from limb to limb, he began to find delight in thumping on tree stumps with dead branches. Different stumps had different pitches—and that, it may be assumed, tremendously pleased his wife, who put her hands on her brown, fuzzy ears and leaned over close to the ground to catch each sound! His thumping was no longer plain noise. It had pitch. Thus was born the forerunner of the kettle-drum, as recent researchers have ended to conjecture.

When the cave-man's great-grandchildren had developed sufficient mentality, religious ritual came into being. Among primitive people the tone drums have always been an important part of the ritualistic services. After the Darwinian drummers had either evolved or become guests of honor in the zoo, the faces separated and scattered to all ends of the earth; but the drum was still the universal instrument. From Africa to Siberia, from Greenland to Gibraltar, the drum was for many centuries the only instrument used, both as a solo device and also for accompaniments. If people were ill, the drum beat away the evil spirits. If they were well, the drum

cheered the good spirits. If they were dead, the drum paid its respects! In every country tone drums have taken a different form. There is the Chinese *kou*, beaten in the temple by the priests to keep away the evil spirits, and the Japanese *taiko*, used by the priests of the Buddhist and Shinto temples. The latter is covered with designs of tortoises and fishes and is beaten at one end with a stick and the other with the fingers, in order that two tones and two colors can be heard.

Early European drums included the *timbrel*, *tabor* and *nakers*, the last being the ones most similar to the modern kettle-drums, because they come in pairs and have skin-covered tops. The *nakers* were strapped to the waist of the player. Their origin is thought by Galpin to be either Saracenic or Arabic. In the Janisary bands one part was beaten with a heavy felt-tipped stick and the other with a rubbed with a little broom, which gave the accented beat.

The Kettle-Drum's Pedigree

One could go on indefinitely describing the forerunners of the timpani, from the *chilchiles* of the Peruvian Incas to the *aelyan* of Greenland, but the only really artistic form of the drum is the modern kettle-drum. This is made of a metallic kettle, hemispherical in shape with a vellum head, stretched over an iron ring, fitted very closely to the circumference of the shell. Screws fastened to the ring tighten the head and in that way change its pitch.

At the time of Haydn and Mozart there were two kettle-drums at most in every orchestra, tuned to the dominant and tonic. Their rôle was a minor one until Beethoven began tuning them in octaves, using two at once and complicating their rhythms in his Eighth and Ninth Symphonies. Mendelssohn in his "Rondo Brillante" used the relationship of the third—a daring innovation!

—so that there would be common notes of both the keys which he employed, thus saving the timpanist from retuning his instrument.

It was Berlioz who once remarked that it took seventy years for somebody to discover that it was possible to have more than two kettle-drums in an orchestra! Spohr and Weber used three, and it occurred to Meyerbeer in "Robert le Diable" to use four and get another drummer. Berlioz is often called the father of the timpani, for it was he who first expanded their musical possibilities in his "Requiem," which was scored for eight pairs of kettle-drums. But still the drummers remained the most humble members of the orchestra, and conductors refused to take them seriously.

Berlioz tells about his "Requiem" being conducted by Habeneck. When the latter came to the kettle-drum solo phrase, he laid down his bâton and took a pinch of snuff. Up jumped Berlioz from the front row and beat out the phrase, to the astonishment and fury of Habeneck, who delighted in his nonchalant pose. "Otherwise," says Berlioz, my titanic cataclysm, prepared with so much thought and care by means of original and hitherto unknown combinations of instruments to represent the Last Judgment, would have become merely a hideous pandemonium."

When Haydn Played Understudy

While in the anecdote mood, one must go back for a moment to Haydn's experience as a drummer. When he was a little boy in Rohran, the town timpanist died on the very day before the church procession in honor of the Feast of St. Florian and there was no one to replace him. Johann Mathias Frankh, the village schoolmaster, decided in the emergency to have his youthful pupil, Haydn, play the drums. Haydn constructed a drum for practise by drawing a cloth

over a flour basket, which he placed upon a chair, and, amid the ascent of flour dust, went through the rhythms. Then came the great day, and, because Joseph was not big enough to hold the drums, these were tied to a little hunchback who marched ahead of him. This experience ended his career as a drummer. Every beat of the drum made him ache with sympathy for the deformed drum carrier. Later in his life he once surprised a London orchestra by taking a kettle-drum part at a rehearsal and conducting at the same time.

After all, the timpanist is the "conductor from the rear," as Gustav Mahler used to say. In Italy the two best-paid musicians in the orchestra are the first horn and the timpanist. Hans Richter always said that it was the hardest of all instruments to play properly and so easy to play badly. "A hair perhaps divides the false and true," Hogarth said that a single stroke of the drum may determine the character of a whole movement, and the slightest embarrassment, hesitation or misapprehension of the requisite degree of force may ruin the design of the composer.

A Highly Regarded Calling

In this country the average salary of the timpanist is about two and a half times that of the violinist. But, in spite of the bâton-like drum sticks and the conducting powers of that *novissimum agmen*, the drummer, he is paid only about four per cent of the conductor's salary. "And then," says one eminent timpanist, "people still wonder why musicians leave their instruments to become conductors!"

If they do not become conductors, they may desert their violins and piccolos for the career of a timpanist. That is the case of Alfred Friese, timpanist of the New York Philharmonic, who was at

[Continued on page 28]

Re-entry of Bruno Walter an Event of Orchestral Week

New York Symphony, Returned from the South and Cuba, Again Heard Under Baton of Noted "Guest"—State Symphony and Philharmonic Give Programs of Classics with a Modicum of Recent Works—Soloists Include Mieczyslaw Münz, Cornelius Van Vliet, Evsei Belousoff and Eduard Zathurezky

WITH the return of the New York Symphony from its trip through the South and across the Gulf of Havana, Bruno Walter took the baton for his series of guest performances. The city's other two resident orchestras—the State Symphony and the Philharmonic—were both heard in programs covering a broad field of orchestral music, though none of them contained novelties. Mieczyslaw Münz, who substituted for Ethel Leginska at the memorable concert before which she disappeared several weeks ago, did the same service for the Flonzaley Quartet at a concert of the State Symphony, giving a fine performance of the Liszt A Major Concerto.

The State Is Fantastic

State Symphony, Ignatz Waghalter, conductor; Mieczyslaw Münz, pianist, soloist. Carnegie Hall, Feb. 25, evening. The program:

Symphony Fantastique.....Berlioz
Concerto for Piano, in A.....Liszt
Mr. Münz
"L'Apprenti Sorcier".....Dukas

Turn about being fair play, there was no little conjecturing in Wednesday evening's audience as to whether or not Mr. Münz would vanish at the last moment and his place be taken by Ethel Leginska. Mr. Münz added to the excitement by waiting some few minutes before appearing on the stage. The concerto received the best performance of the evening: in fact, it received quite a good performance. The cadenzas rippled from the pianist's fingers and the accompaniments were satisfactory. The solo passages at the beginning seemed a trifle subdued, but soon became more assertive and ended with refreshing virility. Mr. Münz was recalled times without number after the work's single movement.

The purely orchestral numbers did not fare so well. The fact that the last note of the Berlioz Symphony was played at a quarter of ten may be a hint as to the tempo at which Mr. Waghalter chose to play it. The witches danced with huge electric lights illuminating every motion, and it is doubtful whether even very small children would have been very much frightened at their antics. The work impressed once more

by its powerful orchestration and long-winded, uninteresting mood.

The conductor could hardly be accused of playing the Dukas work too slowly, and it seems inconceivable that a composition of such possibilities should miss fire as it did. There was no rubato and no idea that here was a work somewhat different from the "William Tell" Overture. It was done with sincerity and enthusiasm and was utterly lacking in imagination. Mr. Waghalter is to be commended, however, for keeping his programs unhackneyed, an apparently lost art in the orchestral world.

W. S.

Bruno Walter at the Helm

The New York Symphony, Bruno Walter, guest conductor; Eduard Zathurezky, violinist, soloist. Carnegie Hall, Feb. 26, afternoon, and Feb. 27, evening. The program:

Symphony No. 3 ("Eroica").....Beethoven
Concerto in E Minor.....Mendelssohn
Mr. Zathurezky
"Till Eulenspiegel".....Strauss

As Mr. Walter made his re-entrée the same afternoon that the "Rheingold" restoration took place at the Metropolitan Opera House, the reviewer's impressions of his first program were gained from the Friday repetition, when the reception accorded the distinguished guest conductor was again an altogether cordial one. Very hearty also was the greeting extended the new Polish violinist, who made his first New York appearances at these concerts.

Few performances of the "Eroica" in memory have been as polished or as finely proportioned as this one, and the playing of the several choirs was of a very high quality throughout. But there was no denying that Mr. Walter's narrow range of dynamics, with nothing that resembled the fortissimo to which other conductors have accustomed New York audiences (unnecessarily blatant though these heaven-storming effects frequently are) somewhat reduced the vitality and surge of the symphony's larger moments. It was an "Eroica" that was more musically than it was heroic for ears that have been attuned, perhaps falsely, for more turbulent climates.

"Till Eulenspiegel" was clearly and zestfully played, without so much of prankishness and diablerie as some other performances that come to mind, but with more than a few individual and distinctive touches.

Mr. Zathurezky, aside from converting the concluding allegro into a prestissimo that to some extent fuddled its outlines, gave a highly gratifying performance of the concerto, one that was sympathetic without undue sentiment and reassuringly clean as to technique. His tone was an essentially brilliant one, tending perhaps to over-brightness; but of this a more satisfactory impression can be gained when he is heard in the diversified music of a recital. O. T.

"Don Quixote" Returns

The New York Philharmonic, Willem Mengelberg, conductor; Cornelius Van Vliet, 'cellist, soloist. Carnegie Hall, Feb. 26, evening. The program:

Overture to "Euryanthe".....Weber
Concerto for Violoncello and Orchestra, in D.....Haydn
Mr. Van Vliet
"Don Quixote".....Strauss

There was something of a start in the parenthesis, "First time by the Philharmonic," which appeared beside the title "Don Quixote" on this program. That a work so much discussed should be making its first appearance at these concerts twenty-eight years after its parturition was probably surprising even to the Philharmonic's veteran subscribers, a large number of whom presumably had heard the work played by other orchestras. If available records are complete, it was last presented in New York in 1923, when Richard Strauss was a visitor and when both the composer and Pierre Monteux conducted performances of it. That its absence was in no sense due to any antagonism toward the composer on the part of either the Philharmonic conductors or audiences has been amply attested by repeated presentations of "Till Eulenspiegel," "Don Juan," "Tod und Verklärung" and "Heldenleben," the last of these dedicated to Mr. Mengelberg and one of his most familiar battle steeds.

Particularly since the Strauss visit there has been a growing feeling that this work has been underrated; that in

taking violent exception to such superficial devices as the much-debated imitation of braying sheep in the muted brasses, and the use of the so-called wind machine in the variation which pictures the mad knight and his squire blindfolded on a wooden horse and fanned by huge bellows, the elder generation lost sight of the tenderness and beauty of the more essential parts of the score.

The reviewer can only repeat what he wrote after the Strauss performance of the work: that in no other of these tone poems has the character of the Strauss invention been higher. Never has he been more eloquent or sincere than in the chivalresque theme which characterizes the knight, the grotesque complementary motive of Sancho Panza, or the finely lyrical subject representing the crack-brained Don's vision of the ideal woman, the elusive but infinitely desirable Dulcinea del Toboso.

The mastery with which the various incidents borrowed from Cervantes are mirrored is perhaps no greater than that employed for similarly descriptive purposes in earlier works, and for any listener who has not buckled down to an exhaustive study of the score itself, variation by variation, this wealth of detail is more perplexing than rewarding. But even he who becomes completely lost in trying to follow the succession of adventures, as set forth in the program annotations, must feel the romance and the humanity of much of the music, culminating in passages of such wistful tenderness to paint in orchestral song the picture of the old knight breathing his last, as perhaps is achieved elsewhere by Strauss only in the last pages of "Till Eulenspiegel."

With Mr. Van Vliet giving due sonority and the requisite cantabile to the 'cello solo portions and the viola part similarly well cared for by J. J. Kovarik, the performance which Mr. Mengelberg presented was one of effective detail as well as of much spirit and of necessary sensitiveness. Beautifully proportioned and tonally eloquent also was the rendition of the Weber Overture.

Mr. Van Vliet had the advantage of a very fine orchestral accompaniment in the Haydn Concerto, which he played with his familiar style and musicianship. O. T.

A Waghalter "Pop"

State Symphony, Ignatz Waghalter, conductor; Evsei Belousoff, 'cellist, soloist. Metropolitan Opera House, March 1, afternoon. The program:

Overture to "Leonore," No. 3.....Beethoven
Variations on a Rocco Theme.....Tchaikovsky
Mr. Belousoff

Symphony No. 6, "Pathetic".....Tchaikovsky
Overture to "Tannhäuser".....Wagner
Had not the weather been of surpassing vileness the popular quality of this program would undoubtedly have drawn a capacity house. As it was, the audience was of fair size and most enthusiastic in its applause.

The "Leonore" was given a good if not especially exciting performance. There were loose ends here and there and as a whole it lacked climax, being played more or less on the dead level.

The tone, however, was good and the general structure, in the mould in which it was cast, was musically.

Tchaikovsky's Variations, for all that they are less hackneyed than most of the composer's works, are not thrilling, but Mr. Belousoff played them with clarity and did all possible to make them interesting. The same might be said of Mr. Waghalter's playing of the much-played "Pathetic," and Tchaikovsky lovers in the audience applauded to the echo between movements and at the end, bringing out Mr. Waghalter for numerous bows. The "Tannhäuser" was well played and brought the concert to an effective close. J. A. H.

Walter Leads Berlioz Work

New York Symphony, Bruno Walter, guest conductor. Aeolian Hall, March 1, afternoon. The program:

Overture to "Rienzi".....Wagner
Overture and Bacchanale, "Tannhäuser".....Wagner
"Symphonie Fantastique".....Berlioz

Bruno Walter brought his meticulous and persuasive baton style to the interpretation of a rather unrewarding program at the eleventh Sunday afternoon concert of the New York Symphony last week. The only note of novelty was provided by the Berlioz work, which doubtless was a veritable sensation in the heyday of Romanticism. Today it is diffi-

First American Opera Given at Monte Carlo Triumphs

MONTE CARLO, Feb. 26.—"Fah-Yen-Fah," an American opera by Templeton Crocker and Joseph D. Redding, created a sensation and a precedent at its première here, since it was the first American work to be presented in the history of the Monte Carlo Opera. The piece in a simpler form had its first performance in California several years ago at one of the San Francisco Bohemian Club festivals, under the title of "The Land of Happiness." The opera, which illustrates the effect of occidental education on an oriental, gives the composer an opportunity to contrast the music of the East and West. The book calls for elaborate Chinese settings and costumes and it was effectively staged by Raoul Gunsbourg, with Fanny Heldy of the Paris Opéra in the leading rôle. The patronage of the Prince of Monaco was recently withdrawn from the opera and this production was not subsidized by him. The librettist, Templeton Crocker, is a well-known California millionaire, and the composer, Joseph Redding, is a San Francisco attorney. It is said that they interested the American Ambassador and Claus A. Spreckels of San Francisco in the presentation of "Fah-Yen-Fah" and that it was sponsored by them.

cult to decide whether Berlioz's blood or only his scoring was thin, but his great mastery of orchestration, his amazing powers of conception, seem to have been largely futile so far as the production of great music is concerned.

The "Symphonie Fantastique," with its vivid program about the poet who, tortured by an unaccommodating fair, imagines himself mounting the gibbet and consorting with the creatures of the Brocken, offers opportunity for vivid contrast. The "Ball" section is a truly pleasant concert waltz. The "Scene in the Fields," with its mounting herdsman's horns, is said to have taken three weeks to compose. One can well believe it; last Sunday the performance seemed to require fully as long. The conductor entered into the spirit of the piece with great success and the players seemed to enjoy it.

Mr. Walter's reading of the blatant "Rienzi" Overture revealed him at his full stature, for he gave this threadbare piece as careful and distinguished a reading as the works that came after. His variation of tempi and nuances, his courageous subordination of the horn *crescendi*, made the piece seem almost impressive. The "Tannhäuser" excerpt was given with full emphasis upon its sensuous elements, the harmonies so reminiscent of "Träume," and it was brought to a fine sustained close. The conductor received very cordial applause during the afternoon. R. M. K.

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Radio Announcing as a Fine Art—Taxing Games of Chance to Support Music—The Enterprise of Eckstein, Ravinia's Canny Impresario—New Foundation to Aid Students and Others: the Guggenheim Gift—Texas Board Takes Slap at Art—A Pessimist and an Optimist Look at the State of Music in America—Amazing History of a Melodic Fish—"Falstaff" Takes Root in New York

Dear MUSICAL AMERICA:

Our American drug stores and American universities offer, perhaps, the widest variety of wares to be found in any similar institutions the world over.

No self-respecting druggist conducts his store without a tire counter, or a full line of books and suits and cloaks. Likewise, an American university president would blush to think he could not offer excellent values in salesmanship, chiropractic, plumbing, film acting, short story writing, and finger-printing. If you think I am joking look over the catalog of most any university, for instance, Columbia.

The newest addition to university curriculum is radio-announcing.

Gifted young men whose artistic souls revolt at the racking ninety-day course required for a spine manipulator's degree are invited to learn the newest profession of communing with invisible audiences.

Presumably the aspirants will be taught how to gurgle: "This is Station WOOF, A.D.F. announcing. The Star Cheese Works Quartet will now present 'Sweet Adeline' and 'Way Down Yonder in the Cornfield.' Just a moment, please."

Our next number will be a snappy little lecture by Prof. Goofus, the eminent archaeologist, on 'Strange Cheeses I Have Met in Many Strange Lands.' That was lovely, folks, wasn't it? We shall next hear 'Vestey ley Gooba,' from Leon Calfo's immortal opera 'Pagglyachee.'

I suppose the new course will drill the embryo announcers in the perplexities of foreign pronunciation—but right here I would offer a suggestion.

Why not insist that all the titles of songs be announced in English? If suitable translations are needed, Charles Henry Meltzer would doubtless volunteer.

This policy—the American-Language-for-the-American-Ether-Waves—would be a friendly act to the people of other countries who happen to listen-in.

To compel French audiences to hear 'Depuis le Jour' and 'Adieu, forêt' mispronounced by American announcers is an unnecessary act of provocation, and as for our radio Italian, why I would not blame Mr. Mussolini if he declared war and sacked his Ku Kluxers in Washington.

The international peace workers seem to have overlooked the radio announcer as a primary cause of war.

Of course, our British friends may object to American English—they always do—and this friction may have serious consequences. But we must run this risk, for on a pinch we can always

pacify England by engaging some of her composers and lecturers.

The English will go to any extremity to get rid of these fellows.

But, after all, what interests me most is not the possibility of war. Let it come. We have a million saxophonists which we offer without stint.

What fascinates me is the new mechanical device which the universities will use in connection with their radio announcing courses.

This apparatus is a kind of loud speaker "which enables the speaker to hear his own voice exactly as it sounds to others."

Such a device, I declare, would be a boon to the world! Every singer, every student, every after-dinner speaker, would wish to install such a blessed instrument.

I would make it obligatory for every singer to hear his own voice before embarking on a public career.

But, no matter what kind of voice he had, I suppose the divine egotism in us would make us act like Rostand's freak who beheld himself in a mirror for the first time.

"What a handsome fellow I am, to be sure!" he cried.

While in the suggesting mood, I would point out a sure method of raising funds for a national conservatory of music in America.

Listen, Congressmen.

The French Government last week collected the customary fifty per cent tax on gambling, yielding the State many millions of francs. Part of this income goes to support the National Opéra and the National Conservatory. The profits of one casino alone, at Biarritz, amounted to nine million francs, so you may guess the total revenue is gigantic.

Now, in our own country the gambling casinos are admittedly larger and better than those of France. Monte Carlo plungers grow pale when they see the stakes at Palm Beach, or other health resorts in America.

Not a dollar of this income is devoted to music or anything else, as it is in France.

True, some of our States tax betting and spend their revenue in the regular way, but in general, Uncle Sam is not as thrifty as Monsieur Bonhomme.

Millions and millions for gambling, but not a dollar for music from our Government!

I rejoice to learn that the opera of two San Franciscans has met with success at the Monte Carlo première. The title of the opera is "Fay-Yen-Fah" which, I strongly suspect, is Japanese for "Our Climate Is the Best on Earth; Tell with Los Angeles!"

Thanks to the enterprise and liberality of Louis Eckstein, Chicago will hear Giovanni Martinelli at Mr. Eckstein's Ravinia next summer.

The capture of Martinelli is no mean feat when you consider that South America, Mexico and other Latin lands always make dazzling bids for singers of the caliber of Martinelli.

Eckstein is the Henry Higginson of Chicago's summer opera.

Quietly and without ostentation this Chicago magazine publisher personally provides the means for the annual season of opera at Ravinia. The most distinguished artists of the Metropolitan and Chicago companies are proud to appear in the pleasant theater under the trees.

I have heard Mr. Eckstein's company at Ravinia successively for quite a few years and invariably I have been enchanted with the singing, the conducting, the stage directing, the orchestra and the pervading atmosphere of goodwill.

Once upon a time the announcement of a gift of millions to music would have been the signal for a merry celebration among musicians and music students.

Today, after disillusioning experiences, our musical public is not likely to become excited over the news of a new foundation to help music in America.

I am personally gratified with the announcement of the Simon Guggenheim gift, for it is apparent that here is a foundation which will dispense aid to music students in a thoroughly constructive way. This does not mean that funds will be available for every vocal teacher who has discovered a marvelous new method, the lost secret of *bel canto*. An institution must act cautiously; only after strict trial or proper information can the administrators act wisely.

I rejoice that a thorough musician is to be head of the Simon Guggenheim

fund. Thomas Whitney Surette is a name which commands respect in the musical world. He knows music as only a trained musician can, and he will consequently have a sympathetic insight into the heart of the candidate, as well as the ability to appraise personally the potential gifts of the applicant.

During the past couple of years some money has been given to students—just how much I cannot say—but too frequently the applicants were made to feel they were mendicants and were receiving charitable aid simply because of somebody's personal benevolence.

A sensitive music student shrinks from such treatment.

Again, the small gifts were often doled out so begrudgingly that the scholarships lost impressiveness in the minds of some of the recipients.

A foundation of only a few hundred thousand dollars available for musical scholarship may seem small in comparison with the millions of dollars controlled by other foundations—but it is the will and good spirit that counts, not the mere bulk of dollars.

Senator Guggenheim's philanthropy will give a new heart to struggling musicians.

One reason why Max Rabinoff's Stony Point opera and training school project is appealing is that Mr. Rabinoff does not once use the phrase "an American Bayreuth." Such originality augurs well for the triumph of this enterprise. In fact, some day our friends abroad may say, "We must have a school of opera here—a European Stony Point!"

A dozen new movements in opera under way, from the Atlantic to the Pacific, most of them soundly financed and ably captained!

Packed houses and royal receptions everywhere for the traveling Chicago Opera Company!

Standing Room Only at the Metropolitan!

And once a Chicago newspaper declared out of the depths of its editorial soul that Americans do not care for opera!

Texas prides herself on being an alert, progressive commercial center, yet I hear that the Board of Control is adopting a most provincial attitude on music.

If the present budget is passed, the music department of the State University will be wiped out and various other Texas institutions will suffer musically.

The Board has refused to give \$4,250 requested by the university's music department on the grounds that "we do not believe that the people of the State should have to pay for the upkeep of the musical branches of the schools."

New York, Wisconsin, the cities of Baltimore, St. Louis, and many other communities, are increasing their appropriations for music, for the simple reason that musical education makes for better citizenship.

The men who control the finances of Texas educational institutions will do well to study the productive results of music study in the schools of other States before they deprive the young people of their musical rights.

Luckily, the Federation of Music Clubs is particularly strong in Texas; the able president, Mrs. John F. Lyons, lives at Fort Worth. I hope the Federation will whisper a friendly word into the ears of these State officials.

And, as a last resort, there is "Ma" Ferguson, the Governor, who gave out a statement to your publication just before her election, telling you of her whole-hearted love for music.

Here's your chance, Ma!

Prof. Samuel A. Baldwin is an institution in New York. Few musicians have had larger audiences. Ever since 1907 Prof. Baldwin has given organ recitals at the College of the City of New York. Next Sunday he will give his 1000th program. During these years he has given 7996 performances of 1486 various works before audiences numbering more than three-quarters of a million.

I am interested in Prof. Baldwin's statement which he gives out on the occasion of his 1000th free recital.

"The basis and test of great native music," Prof. Baldwin asserted, "is found in its inclusion in the home life of all the people. The foundation of great music always rests upon this element of universality of appreciation down to the lowest ranks of the people. Having that, the Germans outstripped the world in the number of composers of the first rank they produced."

"England, on the other hand, since

the time of Henry Purcell, contributed no composer of the first order until the appearance of Elgar in our own day. The best of English brains have gone into empire-building and commerce.

"The same situation prevailed in this country. Our best brains went into statesmanship and later into commercial pursuits."

"Music in America is now no more than a side issue. It has been brought here mainly by the foreigner and appreciated by him."

It is perfectly true that "our best brains went into statesmanship and later into commercial pursuits," and it is perhaps a natural order of events in a new country.

Music is much more than a mere side issue in America at present; perhaps twenty-five years ago Prof. Baldwin's statement would have been accurate.

If Prof. Baldwin had journeyed over America as I have, coming into intimate touch with musicians and music-lovers everywhere, I am sure he would have a totally different idea.

I have found highly cultivated musicians, professional and amateur, in the most remote places, and invariably their influence has helped their community musically. I know of hundreds of local music clubs in as many cities which are performing important service for music. I don't mean the so-called "exclusive" clubs which stress the social side more than music, but I refer to those earnest groups of men and women—mostly women, I must say—who are banded together to perform, sponsor and encourage the best music.

Many of these local organizations, of course, are misguided. They nurse the belief that they are fostering music when they hire a world-famous soloist at a dizzy fee and stage a concert in the biggest hall in the locality. The famous artist is heard, applauded and then forgotten; the local audience has not been mentally prepared; therefore the spectacular concert is really not so successful as appears on the surface.

It might have been fairer if the same money had been expended on a series of worthy but lesser-priced artists; or, better, the community could engage a first-rate musician to take charge of the local situation for a season or a year, to drill choruses, form chamber music groups and otherwise assume artistic leadership.

Many important communities find it advisable to call in outside experts to administer local politics—why not follow the same principle to help our cities musically?

Prof. Baldwin, staunch musician that he is, would acquire a new optimism if he could visit a number of cities, towns and villages in music-hungry America.

I would further urge Professor Baldwin to read the words of Samuel Chotzinoff in the current *Vanity Fair*, entitled, "The Invasion of America by the Great Musicians—We Suddenly Find Ourselves the Custodians of the Musical Culture of the World."

"A reading of the New York managerial bulletins will show that the musical luminaries, banished from Europe, have all flocked to America," says Mr. Chotzinoff.

"If there remains a musician of note in any capital of Europe, investigation will prove that he is too old to undertake an ocean voyage. The only able-bodied musician who has deliberately resisted the call of our open and lucrative spaces is Arturo Toscanini, and even he, it now appears, will visit us soon."

"To call America the Mecca of musicians, would impart to the musical invasion of this country the character of a pilgrimage, a temporary visit to a shrine and a quick return home."

"But this is not the case. They remain. They invade the office of the naturalization bureau when they cannot speak a word of English and appear again at the end of the probationary period literate and full of civic information."

"Among the musical notables who have adopted America for better or worse are Alma Gluck, her husband Efrem Zimbalist, John McCormack, Mischa Elman, Jascha Heifetz, Artur Bodanzky, Margaret Matzenauer, Leopold Auer, Rachmaninoff, Koussevitzky, Van Hoogstraten, Stokowski, Kreisler and a host of others too numerous to mention."

The writer then points out the excellence of our motion picture theater orchestras.

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

He shrewdly seizes an angle of music which is sure to appeal to the native mind:

"The present extent of musical activity in this country is truly staggering. It has attained to such monetary proportions that it has attracted the in-artistic eye of business organizations and even chambers of commerce."

"Statistics are tabulated so that every one may read of music's actual money value. In short, music pays! It appears that it is really an industry like selling coke, or talking machines or vacuum cleaners. As a career it has acquired a new dignity—the respectability of cash value."

Mr. Chotzinoff has a feasible suggestion.

"But there is no sign that we have really apprehended all that this invasion may bring to us. Never, in the history of any nation, has there been a chance comparable to it. That chance is nothing less than the founding in America of a national Institute of Musical Art, founded and directed by the finest musical ability of all nations."

"Those men and women are here now," he continues, "shall we be content with hearing them play and sing and conduct orchestras, without utilizing their knowledge, their cultural tradition, for a fertilization of whatever native musical genius there is dormant in America? There could now be assembled a musical faculty without parallel, such as neither the proud Conservatoire at Paris, once the special care of Napoleon, nor the fertile Academy of Petrograd, could have produced in their palmiest days. There are at hand countless exponents of every branch of music, really an embarrassment of schools and methods for the student to choose from."

If we do not act quickly, the wrath of a just God may restore to the Germans their pre-war supremacy in music.

Among the nominations he makes for the proposed National School are Rachmaninoff, Sembrich, Gluck, Gerhardt, Godowsky, Hofmann, Auer, Zimbalist, Heifetz, César Thompson, Sevcik and Flesch.

Mr. Chotzinoff, who is a well known accompanist, has made recommendations worthy of adoption. He knows, doubtless, that there are also a number of well-qualified Americans who might serve in the school. His suggestion is so excellent that I wish our Congressmen could be urged to read his plea.

"Must We Fight Japan for Trade?" cries out a big-lettered headline in the reposeful New Republic, referring I suppose to the alarming influx of Japanese sopranos and mezzos.

Unquestionably the following story which appears under Theodore Stearns' column in the *Morning Telegraph* is a gross and inexcusable exaggeration, but judge for yourself:

"Having been told there is a trained Italian fish in the old Aquarium down at the Battery, I made it my business yesterday to journey into that section of the city in order to investigate the matter personally," relates the critic, "Trained seals are common, of course, but a trained fish! Arriving at the Aquarium, I stated my desire to a lurking attendant and at once he was all attention."

"Why do you want to see it?" he inquired suspiciously.

"Purely in a spirit of intelligent curiosity," I answered. The attendant looked skeptical. Then his mouth twitched slightly, as though with a twinge of pain.

"We used to have such an animal," he said, "but I haven't heard him sing lately. Perhaps—"

"Sing!" I interrupted, "You don't mean it!"

"Why not?" exclaimed the attendant belligerently. "Why shouldn't a fish sing—particularly an Italian fish?"

"Well," I admitted, "I suppose there is no reason why a fish shouldn't sing. I never heard of such a thing, that's all."

"Well, this fish certainly used to sing," grumbled the attendant.

"What did he sing?"

"O Sole Mio," he replied turning his head quickly. I gulped with excitement.

"I'd give a five-dollar bill to hear that fish sing," I said.

"Would you?" The attendant eyed me curiously. "Well, it won't do any harm to look around. Maybe I can find the little devil. Follow me."

We visited tank after tank—paused here—paused there. Once in a while a gleam of hope came into the attendant's eye as a fish now and then stuck its snout out of the water and nibbled at the fresh air, but mostly he looked worried and glum. Finally, way over in a corner a fish slowly swam toward us in a little tank and eyed me with a lack-luster glare. He appeared to be breathing heavily.

"That's him," whispered the attendant, hoarsely. "I'll swear to it. But he don't look well today."

"Make him sing," I urged. The attendant shook his head dubiously.

"It ain't so easy to order these prima donnas around," he hedged. "Lots of times they don't give a damn for just a five dollar bill." Then he clutched my arm. Something was happening to the fish. He opened his mouth spasmodically several times and a stream of bubbles floated lazily to the surface. His eyes glazed and he began to list to starboard.

"Hell!" muttered the attendant, "we got here too late." It was even so, for as we watched, the singing fish careened, shuddered a little and floated, belly upwards, to the surface of the tank.

"Poor fish," observed the attendant with a sigh. "He'll never sing 'O Sole Mio' again."

"There would have been a lot of money in that fish if he had lived. Good tenors are scarce, any way you look at it. Think of the jam at the box office if we could have taken that fish up to Town Hall for a recital! Or at the Hippodrome! The attendant agreed with me as he firmly ushered me to the door of the Aquarium.

"Tell you who would have bought that fish," he observed as we stood in the doorway.

"Who?" I inquired.

"Sam Insull—out in Chicago."

After thirty years, "Falstaff" has taken root in America. You know, Verdi's monumental opera, the creation of a man almost eighty years old, was first introduced to New York by the Metropolitan in 1895, but even the best of casts could not sustain interest in the work.

Finally, after several brilliant revivals, "Falstaff" has come to stay, thanks to Antonio Scotti's remarkable art and the deserved triumph of Lawrence Tibbett, the young American baritone.

I have already described in detail the success of Tibbett; his debut as Ford; the demonstration in his honor on that evening will go down as a memorable event in American operatic annals. Tibbett has been a famous figure since.

As I listened to "Falstaff" again the other evening the realization of Antonio Scotti's amazing art swept over me, with new force.

The vitality and freshness of Scotti's voice, the dashing humor and subtle nuances in his impersonation, the boundless energy of the artist make the listener cling to every note, every gesture of the perennial Antonio.

I remember the great fiesta held in his honor last year when he celebrated his twenty-fifth anniversary at the Metropolitan—but even this does not satisfy me. But, after all, I suppose the finest tribute paid to Scotti was Mr. Gatti's act in selecting him for the epic rôle in the Verdi masterpiece.

May he be spared to opera-goers for many years!

When the initial rehearsal of "Falstaff" was over a certain critic noted for his "hard-boiled" qualities was seen hurrying back to the friendly darkness of the foyer. One of his colleagues caught up with him and looked in his face.

"I don't blame you, old man," he said, "I couldn't help crying a little myself."

And either of these gory critics would draw and quarter a new pianist or an International composer without mercy or compunction before you could cry "Edgar Varese," says your

Mephisto

Music Drive Opened in Kansas City, Kan.

(Continued from page 1)

Mrs. Clyde Badger, Mrs. W. J. Logan, Mrs. Clarence Falconer, Mrs. E. A. Schenck, Bessie Miller, music supervisor; Principals Wellemeyer and Harmon of Central and Argentine High Schools, Superintendent M. E. Pearson, Mr. Ryder and Mr. Thomas, music directors of Central and Argentine schools, C. Robert Barnes, organist; C. Frederick Foye, Mr. Sterbens of Jenkins' Music Company and F. A. Cooke of the Wilkinson-Cooke Studios of Music.

Genia Zielinska, soprano, of New York, who is a native of this city, has been invited to sing in the dedication program of the auditorium. Horner Institute will present two operas and a ballet on March 30, and Frederick A. Cooke, Alice Boucher and Irma Wilkinson-Cooke will appear in recital for the benefit of the municipal organ on March 19.

The Civic Choral Club gave a concert in Argentine Community House on Feb. 19 and was well received. Local soloists, members of the club, took part.

Lavena Morrison, pianist, who is studying at Lindenwood College Conservatory, St. Charles, Mo., has been elected to the sorority Alpha Mu Mu after playing in examination before the entire faculty and student body of the college. Miss Morrison took highest place among 550 girls and was cited by the head of the conservatory for ability in music.

FREDERICK A. COOKE.

ARTISTS VOYAGE ABROAD

Outgoing Liners Carry Musicians on European Visits

More departures of artists who have finished their American concert tours and are bound for European engagements or recreation were a feature of the last week. The steamer France of the French line, which left on Feb. 28, had among its passengers Nadia Boulanger, French organist and lecturer, who returned to Paris after spending a number of weeks in this country, during which time she made appearances with orchestras and as lecturer in New York and a number of other cities.

Also on this liner were Emilio de Gogorza, baritone, who recently concluded a tour of the United States, and Marcel Dupré, organist, and Mrs. Dupré. Renée Chemet, violinist, sailed on the Rochambeau on the same day, after a six months' American tour.

Willem Van Hoogstraten, conductor of the New York Philharmonic, and his wife, Elly Ney, pianist, left with their young daughter on the Leviathan on March 1 for foreign engagements prior to Mr. Van Hoogstraten's return in June to conduct at the Stadium.

On the same liner was Moriz Rosenthal, pianist, who has also completed his American engagements for this season, and will return for another tour next January.

Felix Warburg, banker, and member of the Board of Directors of the Metropolitan Opera, and Mrs. Warburg, sailed by the same vessel for a brief visit to Vienna, where their son, Gerald is studying music.

Open Prize Contest for Cantata Text

BOSTON, Feb. 28.—C. C. Birchard and Company, music publishers of this city, have offered a prize of \$200 for the best text suitable for a musical setting submitted to them before June 1, 1925. The poems will be judged according to their merit as poetry and their suitability for use in a cantata. The poem should be from 100 to 150 lines long. It should be borne in mind that excellence in this type of composition for musical setting requires fairly short lines and varying metrical or rhythmic effects. The theme of the poem might well be youthful and vigorous, embodying the idea of struggle followed by victory. The company reserves the privilege of purchasing at an agreed price any unsuccessful entry. The manuscripts must be typewritten and entered anonymously; but each must bear some identifying mark, word or phrase, and must be accompanied by a sealed envelope inclosing the full name and address of the competitor, and bearing an identifying mark corresponding to the one used on the manuscript. Manuscripts must not be rolled or folded. Return postage must also be inclosed.

W. J. PARKER.

SOKOLOFF TO LEAD ORCHESTRAS ABROAD

Cleveland Conductor Will Give Enesco and Loeffler Works in London

CLEVELAND, Feb. 28.—Nikolai Sokoloff, conductor of the Cleveland Orchestra, will sail for England on May 9 to begin rehearsals for his third annual engagement as guest leader of the London Symphony. Last season Mr. Sokoloff was invited to preside as guest conductor of the Symphony Orchestra in Barcelona, organized and led by Pablo Casals, but was prevented by illness. It is not unlikely that Mr. Sokoloff this season will make his long-promised guest appearance in Spain.

The first London concert will be given in Queen's Hall, on May 29, with Georges Enesco as the soloist. On this occasion Mr. Sokoloff will give the same program given in Cleveland a few weeks ago which marked the American premiere of a number from Mr. Enesco's unfinished opera, "Oedipus," "Dance of the Theban Shepherds, Women and Warriors." Mr. Enesco has given Mr. Sokoloff all finished excerpts from his work with the exclusive right to present them in Cleveland Orchestra programs next season.

The second London concert will be given on June 5, with Beryl Rubinstein, pianist, of Cleveland, as soloist. At this concert the first London performance of Loeffler's "Pagan Poem" will be given. This work has been given by the Cleveland Orchestra under Mr. Sokoloff's leadership some fifteen times in cities of the East and Middle West since its first performance in Cleveland, several seasons ago.

Saint-Saëns' Fifth Concerto, which is rarely played, will be another number offered at the second London concert with Mr. Rubinstein at the piano. This number is also scheduled for a concert in Columbus, Ohio, by the Cleveland Orchestra shortly before Mr. Sokoloff and Mr. Rubinstein sail.

Stravinsky May Attend "Petrouchka" Revival at Metropolitan, March 13

An invitation has been extended to Igor Stravinsky by General Manager Gatti-Casazza to attend the revival of his ballet "Petrouchka" at the Metropolitan Opera House on Friday evening, March 13, when it will be given on a double bill, followed by "Pagliacci." The work was last given in the same house during the season 1918-19. For the revival special décors and costumes have been designed by Serge Soudeikine, who himself painted the sets, the costumes being executed by Mme. Castel-Bert. Tullio Serafin will conduct. A feature of the revival will be the return to the company of Adolph Bolm, who staged the work and will appear in the title rôle. The rest of the cast follows: A. Ballerina, Rosina Galli; a Moor, Giuseppe Bonfiglio; an Old Showman, Ottokar Bartik; a Jolly Merchant, Armando Agnini; a Street Dancer, Florence Rudolph, and a second Dancer, Rita De Leporte.

American Academy Lists Qualifications for Voice Teachers

THE American Academy of Teachers of Singing has begun its crusade against the teacher whose technical knowledge is limited to his ability to count four beats to the measure and his method to a lusty exhortation to sing. The Academy has just adopted the following list of qualifications for teachers of singing:

1. A good general education, including a thorough knowledge of the correct pronunciation and use of the English language.
2. An ear accurate in judging pitch and quality of tone.
3. At least five years of study with competent teachers of singing.
4. Musicianship, including knowledge of the history of music, elementary harmony, form, analysis, style, and the ability to play the piano.
5. Ability to demonstrate vocally the principles of singing.
6. Ability to impart knowledge.

ALBANY GREET'S RECITALS BY CHOIRS AND SOLOISTS

Programs of Many Kinds Make Up Interesting Calendar Which Gains Public Approval

ALBANY, N. Y., Feb. 28.—The Mendelssohn Club, conducted by Dr. Frank Sill Rogers, gave its midwinter concert on Feb. 19 in Chancellor's Hall. The program was broadcast from Schenectady and New York radio stations. Franklyn Bauer, tenor, replaced Allen McQuhae as soloist. "The Viking Song" of Coleridge-Taylor, "Sandman" of Prothero and "Glorious Forever" by Rachmaninoff comprised the opening group of the club. "John Peel," arranged by Mark Andrews, was sung, as was also the Hunting Song from "Robin Hood," with Otto R. Mende, singing the incidental bass solo. Mr. Bauer's numbers were a Handel aria, "Mavourneen" and Irish songs. Stuart Swart was the accompanist.

Cecilia Hansen, violinist, and Alfredo Oswald, pianist, were heard in concert on Feb. 19, in Vincentian Institute. Miss Hansen played compositions arranged by Kreisler, the Chaconne of Vitali, a Rondo by Beethoven and other numbers. Mr. Oswald played Chopin numbers and compositions by H. Oswald.

Louise Beaman Haefner, contralto, with Mary Ades as accompanist, sang at the club day program of the Albany

Woman's Club on Monday afternoon.

Stephen E. Boisclair has been engaged as organist at the Harmanus Bleecker Hall. His daily recitals are broadcast by the Schenectady radio station. His latest composition, "If You Only Knew," was played by him for the first time last week.

The Choral Club of the Albany Knights of Columbus gave a concert on Sunday evening in K. of C. Hall. The club, of forty singers, was assisted by an instrumental quartet comprising, Edward Hinkleman, Viola; Francis Murphy, and Raymond Zwack, violinists, and John Gaskill, 'cellist. John Zwack was at the piano.

W. A. HOFFMAN.

Artists to Begin Master Class Series at Syracuse University

SYRACUSE, N. Y., Feb. 28.—Tina Lerner, pianist, and Vladimir Shavitch, conductor of the Syracuse Symphony, will begin another series of master classes at the Syracuse University on March 2. Mme. Lerner will also give a series of six historical recitals during her six weeks' course, showing the progress of piano music in some seventy or eighty compositions. Mr. Shavitch's course in conducting will continue for ten weeks.

The Sinsheimer String Quartet, Bernard Sinsheimer, director, will give the last in its series of three concerts in the Wurlitzer Auditorium on the evening of March 25.

Howard D. McKinney Urges Mixed Choruses for American Colleges

PROGRAMS of music by collegiate choral organizations have for many years been accepted events of the concert season and many excellent ones have been given by the various American colleges and universities. "But they have been composed largely of music arranged either for men's voices or for women's voices, alone," said Howard D. McKinney, director of music at Rutgers College, New Brunswick, N. J., and also of the New Jersey College for Women. "It is our plan to popularize mixed choruses by combining the two college choral organizations. I am firmly convinced that everything which can be done with a body of men's voices has been done already, and the same with women's; but the possibilities with mixed choruses have not yet been exhausted.

"There are so many more colors and dimensions to be gained in this way," said Mr. McKinney. "It is like the difference between an orchestra of strings or wood-winds and one which combines both. Last year we gave an experimental concert in Aeolian Hall and quite unconsciously challenged metropolitan critical judgment to such an extent that we have decided to repeat the experiment in May, giving some very colorful mixed chorus arrangements of Spanish-Californian folk-songs, a group of unusual English songs ranging from folk to Elgar, Deems Taylor's "The Highwayman" and several classics, including numbers by Bach and Tchaikovsky."

Nine years ago Mr. McKinney began his career at Rutgers as head of a music department which did not yet exist. He initiated a course in harmony, appreciation, history of music, and a choir, choral club and glee club. The New Jersey College for Women, founded in 1918, opened its music department under Mr. McKinney in 1919, with five girls in the class—a striking contrast with the 250 enrolled this year. Now there are courses in counterpoint and applied music of all kinds, besides the usual studies of appreciation and ele-



Photo by Orren Dick Turner
Howard D. McKinney, Director of Music at Rutgers College and also at New Jersey College for Women

mentary theory. This has all been made possible through the interest of Dean Mabel Douglass, who has given music a place equal to other courses in the curriculum.

"The rehearsals of our combined choral clubs are also experimental," said Mr. McKinney. "We begin with vocalizing exercises and practise in rapid note reading. We are only allowed one hour a week by the college authorities, but concentration makes it possible for us to accomplish much in this time. Our purpose is to challenge other colleges into combining their talents in mixed choruses, for everything thrives on competition and college choruses are no exceptions."

H. M. M.

Post, the proceeds being for the Legion relief fund. The program was popular in character. Soloists were Delmiro Taddei, violinist, and Bernard Shirio, seven years old, who also played violin solos.

ALICE FROST LORD.

Fritz Kreisler Plays in Stamford

STAMFORD, CONN., Feb. 28.—Fritz Kreisler, violinist, appeared in the Stamford Theater on Feb. 20. A capacity audience, with seats on the stage, applauded the great artist in a Handel Sonata, Bruch's Concerto and the Rondo Capriccioso of Saint-Saëns. A closing group included the artist's own arrangement of some Irish melodies and Negro spirituals. Carl Lamson accompanied.

J. W. COELMAN.

Cecil Arden, mezzo-soprano of the Metropolitan, will give a recital in Ogden, Utah, on March 16, substituting for Harold Bauer, pianist.

Danise Fined for Speeding

Giuseppe Danise, baritone of the Metropolitan Opera, was charged in the Traffic Court last Monday with having driven in a motor car at the rate of twenty-eight miles an hour on Central Park West on Feb. 28. The hearing was held before Magistrate Moses R. Ryttenberg, and the complaint was made by Motorcycle Policeman Charles Carberry. Mr. Danise admitted his fault and cheerfully paid his fine.

Waterville Symphony Gives Concert

WATERVILLE, ME., Feb. 28.—Over 700 music lovers in central Maine gathered at Waterville City Hall to hear the sixth annual concert by the Waterville Symphony, which is conducted by Max G. Cimblek. The concert was given under the auspices of the American Legion

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Is Central Europe's Art "Inflated" Like Its Currency?

Musical Camps Wage Bitter Conflict in Post-War Germany—Younger Composers Espouse Ideal of "The New," Taking Schönberg as Their Model—Divorce of Music and Emotion Has Brought a Weak and Sterile Product, Writer Believes—Future Hope Lies in Cultivating Native Spirit, Rather Than "Pseudo-Internationalism"

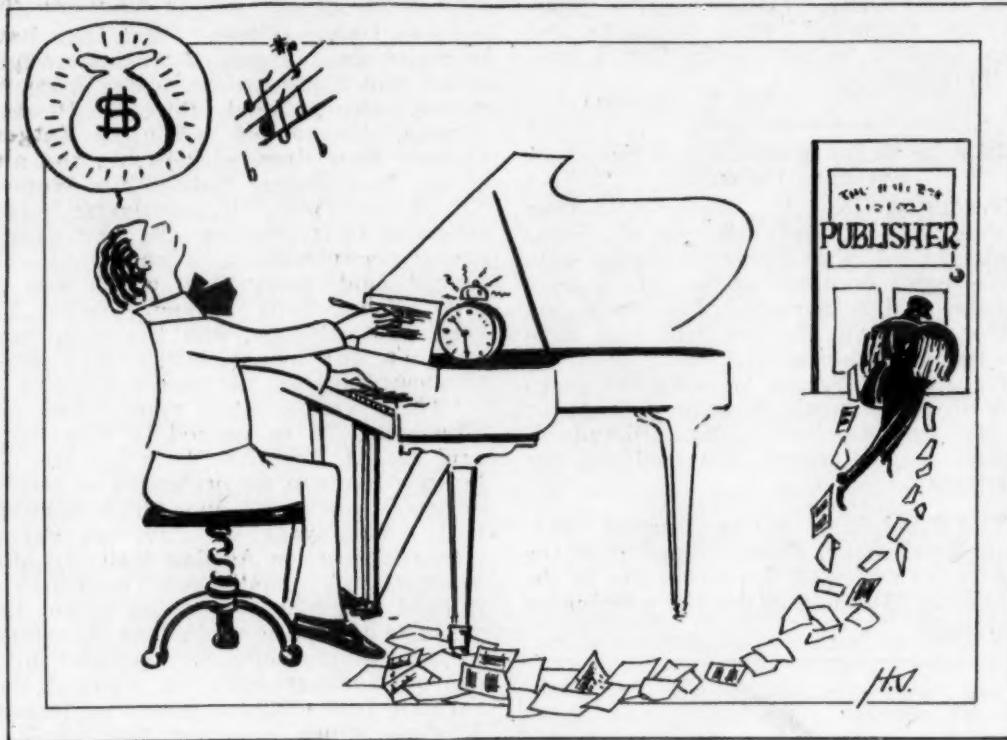
By ERNST VIEBIG

NEVER have opposing factions, tendencies, judgments and schools in music existed in such an abundance as since the war. A sort of Gordian knot, almost inextricable, waits for its Alexander. In order to give an approximate picture of the chaotic tumult and seemingly insurmountable crises in German music, it is necessary to look toward the past.

At the time of the Revolution—November, 1918—there were in the German high schools youths, not much more than boys, who followed the trumpeters that should some day suddenly startle the citizenry out of its security, much as if these were Pied Pipers of Hamelin. They betook themselves after the hollow jangle of Socialistic phrases, the realization of which today is more distant than ever.

Calling themselves "Republicans," they believed that they had been chosen to abolish the traditional things, to overthrow the treasures of a century of the old art, in which Germany had undeniably marched at the head—in order to build up a New Art on its ruins!

They found allies in a class of senseless writers, who either were themselves still immature or else had achieved only the most primitive element of the critical spirit. They praised everything that seemed to them "new," without apply-



KEEPING THE PRESSES HUMMING

The Stormy Post-War Years in Central Europe Have Seemed a Far Cry from the Serene Days of the Golden Age of Creative Music, When for Centuries Germany Occupied a Proud Place in the Van of the World's Artistic and Spiritual Forces. The Present Breakdown in the Quality of Her Musical Product is Attributed in the Accompanying Article by Ernst Viebig in Part to Materialism, to Poverty of the Inner Life and to the Great Quantitative Inflation of Publication, When "First Drafts of Compositions Have Been Rushed to Publisher, Press and Public, as If They Were Finished Works"

ing the fundamental principles of art-appreciation, or, what is still more vital, ethics. The kernel was rotten or the fruits were hollow.

When, therefore, the apostles preached this "new art," one had to oppose it from an inner compulsion; the soul of the artist was in trepidation, but could not speak out boldly because of lack of freedom.

Then it touched the matter strongly that those who came home from the trenches, out of the lanes of death, out of the depths where man killed his brother-man, held contemplation with themselves and found themselves at the stage where the war had taken the pen from their hand and had stolen from them their never-to-be-regained years of creative labor.

These had had to endure the experiences of the conflict and had gained a new world and art outlook. Opposed to them, however, was the generation of those who had sat on the school benches during these happenings, and they were leaders. The most tragic conflict—and with it the starting point of all the later confusion—here arose in German music: Two generations disputed with one another about the path to take!

At the time, however, the German nation was engaged in its own little *dance macabre*. While the shots of civil war were still flying in the streets, while the crack-brained were celebrating a triumph, there waged among the people a struggle for existence. The revaluation of everything and every being took place at a dizzy pace. The genuine was replaced by sham.

There was no longer a middle class society—it had dissolved, scattered, split up—and its members had to beg their bread from Fate for the next day. Ideals toppled to rubbish. And, above all, in the streets and alleys, in palaces, in huts, in the country and in the city, one saw everywhere a gross and malevolent face leering from the ruins of culture marked by every depravity and with sickness in its very self—the apish mask of after-war materialism.

Could so immature an art, so childish a generation, as that set forth by the "young school" oppose this spirit? No; they hurled themselves into its greedy jaws and it devoured them utterly.

berg as their model. They completely forgot, however, that a master like Schönberg has a great background of development behind him; that he—who stemmed from Wagner—travelled the most logical of all ways; that he is still today an experimenter tearing himself to pieces with self-criticism, as he did when he began his career. The fifty-year-old man is younger at heart than the twenty-year old, because he has an ideal: that of pure, absolute music, freed of dross. And when he closes his eyes for eternity he will know that he is only an atom in the evolution of art.

The commercial spirit which, springing from the "new rich," spread rapidly in all directions, appealed to the business enterprise of a number of non-critical publishers. These joined hands and rallied around the "new art" as if it were worthy of immortality, and ruined the only virtue that one could attribute to the heaven-stormers; that of working to some extent spontaneously. Instead of waiting for inspiration, they now were only concerned about getting things finished. The first drafts of compositions were rushed to the publishing house, press and public like matured work. And yet there was lacking what only can make a work live—soul, the breath of the Deity.

Dabbling in Tone Combinations

The process of taking the heart out of music—its "un-souling," as a prominent musicologist called it—reached truly alarming stages. The faculty of deep, inner perception, which always in the past gave an especial value to German art, was lost in the new "soulless" period. People strove to free themselves at any cost from Romanticism and post-Romanticism (as these ghosts walked in the works of Wagner and his direct followers) and they adopted the most inappropriate method—which only too soon challenged opponents. But if one wishes to tread one's own path, far removed from Romantic influences—and these latter are, of course, not essential to produce true music—one must be of a different mind than our "new-tone" enthusiasts.

In the final analysis, the most obdurate enemy of Romanticism is—Classicism. To this it will be answered that the new cults are very much aware of this and that they are strong defenders of the classic type of thought. This is true in so far as they have taken over old forms into the realm of the new musical thought, in order partly to change them and partly to imitate them slavishly. (For these forms, in spite of their organic oneness with the music, are in the long run only tangible modes for soul-expression.)

The contents are lacking: the breathing of a soul into the empty hulks from an overflowing inner life; the kindling of the sacred flames of feeling; the

[Continued on page 38]

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Training the Workingman to Enjoy Grand Opera

Plan for Cultivating Appreciation of the Best Music Is Adopted in Cleveland by Philip Miner, Local Sponsor of Metropolitan Series—Looks for Great Native School of Composers and an American Opera House

OPERA as a training school for audiences is suggested by Philip Miner, sponsor of music in Cleveland, who believes that to plunge the proverbial man in the street into a symphony concert is to make him only more firm in his conviction that he likes baseball or vaudeville.

"America is musical," Mr. Miner maintains, "but her taste must be directed in the right channels. America is tiring of canned music. The successful Broadway shows are no longer musical comedies or revues, but operettas."

"The public must be educated, but it must be done painlessly or there will be rebellion. The public must be amused while it is learning. The average man goes out to enjoy himself, not to be bored by what he doesn't understand. We cater to the taste of the few instead of developing the taste of the masses. We must remember that music is not a society fête, but a vital force."

"Symphony orchestras are springing up like mushrooms all over the country, and they are all working under tremendous deficits. It is not because the American people are not musical. It is because they are not yet educated up to symphony concerts. If we had as many operas in this country as we have orchestras, the situation would be different. You cannot expect the average man in the street to hear pure music and enjoy it without preparation. But he can enjoy the opera if he understands it, and particularly if it is in his own language. When he has learned to appreciate music in the opera house, he will go to symphony concerts. Finally he will be so musical that he will want to hear chamber music concerts. It must be a process of gradual development of taste. You can't plunge a man into a Brahms symphony from an atmosphere of vaudeville or radio and expect him to be anything but bored."

Opera, Mr. Miner thinks, is the road by which the American public may be led to develop musical good taste, by which we may achieve a school of American composers and a race of American artists.

"We say," he explains, "that we must import our art. Yes, of course, because we give our native talent no opportunity to find itself. We have no training schools where talent may be tried out. We have no provincial opera houses ready to experiment with new works and develop new artists. We have conservatories, hundreds of them, and teachers, the best in the world; but after the students leave the conservatories they cannot enter the Metropolitan, and we have no Stuttgart or Ulm opera houses to prepare them for it. America can easily support thirty or forty opera houses. The people want opera, and we have proved it in Cleveland."

"The Reason Why"

"When we talk of the success of the Metropolitan's visit to Cleveland, people always say, 'Well, of course, Cleveland is a musical city!' Why is Cleveland a musical city? Because it has an orchestra and a couple of conservatories? The orchestra is supported by gifts, the conservatories are supported by gifts; the only musical enterprise in Cleveland that pays for itself is the opera. When we bring the Metropolitan Opera to Cleveland we must fill an auditorium that seats 9000 persons. And we sell out because we don't try to appeal to social climbers. We didn't go to the 'four hundred' to sell our seats. They

come anyhow; they can't afford not to. We remembered that there were 8600 other seats in the house. Those had to be sold. Those are the people we want to teach to go to the opera. They will decide the future of music in America."

"We must get them into the opera, whatever the bait may be. They come for a famous name, but they stay to hear the opera. I made an opera enthusiast of a man once by taking him to see horses. We went to 'Aida' and to 'Pagliacci' to see the horses. Now he spends a month in New York each season to go to the opera. The average man who likes his baseball game or motion picture is bored at a symphony concert. He cannot understand it, but in the opera he finds light, color and movement. The first time he goes to see an opera; the second time he goes to hear it."

Before opera can become an integral part of the American life, however, Mr. Miner believes it must be done in English. The music and the libretto then become a unified thing. The average man is so absorbed in trying to follow the story that he does not listen to the music.

"That is why 'The Miracle' was such a success in Cleveland," he says. "It was an opera without words. The story was told in pantomime. The audience watched the picture and listened to the music. That, however, is just the beginning. We will some day have opera which they can understand. I hope it will be soon. We will have it in Cleveland, I think, before you do in New York. But before we begin anything we must learn how to make it successful."

Experts Are Needed

"There are two essentials for success in developing an American opera house; one is to understand the psychology of the masses and the other is to put the management into the hands of experts. Financial backers and patrons are not experts. The trouble with most of the musical enterprises in America is that these people are allowed to dictate policies, simply because they have money at their disposal. If they want to support orchestras so that they and the public may hear good music, it is very fine. But when they begin to meddle in business of which they know nothing, when they want to be important, to use music for their own advancement, then all sincerity is gone; and when sincerity goes out of art there is nothing left."

"The Metropolitan Opera is the only successful organization of its kind in America because its directors, it is rumored unofficially, meet once a year for fifteen minutes and leave the running of the opera house to Mr. Gatti-Casazza and his associates! When finance and politics mix in music, art goes under. Because a man knows everything about bonds, or films, or public utilities, it does not mean that he knows how to conduct an opera house or a symphony orchestra. One cannot learn that with money. The few sincere philanthropists who have discovered this are the country's benefactors; the others are preventing the advance of music in this country by turning it into charity. The public does not want charity, and it is a mistake to produce it. I have dealt with the masses all my life; people and music are my two great enthusiasms; I want to bring them together, and I think I know how to do it."

There is an unmistakable sincerity in Mr. Miner's plea. He believes that music, of all things, should be devoid of pretence, stripped of the hypocrisy and sham which are in the world beyond it. It is that which prompted him to give this interview, the first he has ever granted. It is that which has kept him out of the limelight, out of the stories in success magazines. He has worked quietly to make enough money to spend on music, and he has spent it without ostentation but with results.

"I don't want to tell what I have done but I do want to give a message to the musicians. I want them to understand the situation in Cleveland and cities like it. I am tired of the high-sounding, meaningless phrases which we

are applying to music, of the commercialization of the greatest of all arts. Musicians should direct the music of the country, not the millionaires. Then, and only then, will we develop an American music."

Achieving a National Art

"At first we must depend on foreigners, because the Americans are not yet ready to assume control," Mr. Miner says, "but they will learn. It must be a system of apprenticeship such as the great masters had. We tried it last summer at Stony Point. Soudeikine painted the sets for the Metropolitan's production of 'Petrovichka' there, but he had three Americans to help him. They can now reproduce his work; they understand his methods and they will go ahead and develop the principles he taught them in their own way. The result will be American. When a great man dies his work will not perish; he will leave disciples behind him—American disciples—and they will develop an American art, an American music."

"There is American folk-lore, there are American folk-songs. I do not mean Negro music nor Indian music nor jazz, though each of these may contribute something to the American music when it is developed. We have American folk-songs in the mountains of the South that are just as characteristically American as those of the Tyrol are Bavarian, or those of the Southern Alps Italian."

"Tchaikovsky made the Russian *moujik* enjoy his operas and symphonies by including in them themes which every peasant sang at his work and play. Just so, there is a wealth of material in America, and one day some one will find it. By an American opera I do not mean an American story. It is the music that must be native; the book can be Chinese, or Russian or French, as well as Indian, for all it matters. 'Aida' is Egyptian; there is nothing Italian about the story, but there is about the opera, because Verdi's music is Italian from beginning to end."

"That is what we must achieve in America, a native idiom. That is how our composers will begin, but they will not start and they will not develop until we have provincial opera houses where they can get a hearing, where they can speak to their countrymen in a language they can understand. We do not want a little Puccini, a little Wagner and perhaps a drop of Strauss mixed and served up as American opera. I could do that myself, but I wouldn't inflict it on anyone! And that kind of opera will never gain success, because there is nothing genuine about it; it is merely a ready-made attempt to fill a demand for American opera."

Melbas on Main Street?

Mr. Miner understands his music and his public. Once, when he first came to America some seventeen years ago, he wanted to be an artist. He sang in the chorus at the Metropolitan. "But I discovered," he says, "that once you are in the chorus you stay there all your life. You cannot win success at the Metropolitan by working your way from the bottom up. You must come in at the top. The Metropolitan is the leading opera house in the world today and it must have the best. It cannot train beginners. There must be provincial opera houses to train artists for the Metropolitan. Then I am sure we would discover hundreds of great singers. There are five voices on Main Street and they are being wasted tragically. We must develop them and with them an American tradition."

That first English opera in America, Mr. Miner hopes, will come in Cleveland. It is his home. He brought the Metropolitan to Cleveland and he has created in the city a demand for opera. This year there will be ten performances by the New York company. Next season there will probably be two full weeks of opera. And within three or four years Mr. Miner promises that Cleveland will have its own opera house and a permanent company, which is being gradually developed at Stony Point. He is very optimistic about it and he is already training his public as well as his singers.

"I am in the real estate business," he explains. "I build homes for workingmen. I am not interested in exclusive developments. I want to improve the lives and tastes of the people. When the opera comes, we send letters to all our customers telling them that there will be explanatory lectures at our office on the music and that someone will be there to answer all their questions. They come, they learn about the works to be presented, and they become so interested that they go right down and buy tickets. Many of them, though plain workingmen, now have subscriptions."

"That is why we can sell 9000 tickets. That is the public that will support the American opera when it arrives. They go because they love the music, not because they love the limelight. Individual glory must go, and then the masses will come to music."

HENRIETTA MALKIEL.

Miami Chorus Gives Successful Concert

MIAMI, FLA., Feb. 28.—The Aeolian Chorus gave its second concert of the season recently. Soloists were Laura Van Der Locht, soprano, Marcello Marvici, tenor, and Percy Long, baritone. Bertha Foster conducted, and Mrs. E. J. Hall was accompanist. The program contained music by Gretscher, Wagner, Weckerlin, Tosti, Mana Zucca, Dvorak and Leoncavallo. A feature was Horak Ware's cantata "Sir Oluf." Reginald Werrenrath, baritone, gave the opening concert on the Phil-Pitts Artist Recital Course.

The Songs of

ROBERT BRAINE

Brown Men

(Ditson)

Sung by: Reinald Werrenrath.

Lincoln

(Hinds, Hayden & Eldredge)

Sung by: Almon Knowles,
Fred Patton,
Devora Nadworney.

That Day We Met

(Schmidt)

Sung by: Frederick Baer,
Mabel Corlew.

It Is for You

(Hinds, Hayden & Eldredge)

Sung by: Elsie Baker.

June

(Hinds, Hayden & Eldredge)

Sung by: Walter Mills.

Angel Child

(Schubert)

Sung by: Ethel Grow.

Music in the Soul

(Schmidt)

Sung by: Frederick Baer,
Ann Luckey.

Winter at the Door

(Schmidt)

Sung by: Joseph Lautner.

New York Tribune:
"Large audience hears
contralto in brilliant re-
cital."

New York American:
"Audience genuinely
thrilled."



Photo by Morse, N. Y.

**NEW YORK
Recital**

**Aeolian Hall
Feb. 16, 1925**

DORIS DOE

CONTRALTO

"One of the justly celebrated blue moons must have presided over Forty-third Street and the recital of Miss Doe, the possessor of an interesting contralto voice, in Aeolian Hall last night. This artist offered an attractive program, she displayed a full resonant voice of considerable beauty and she sang with taste and a style imbued with strength and confidence.

"The quality of her voice was rich and opulent. Her attack was good, her dramatic instinct admirable and she never exhausted the great reservoir of vocal power she possesses. In dramatic mood and color her voice was at its best, well developed throughout, clear and full in her upper range and capable of a wide range, warmth and emotional content.

"In short, Miss Doe's recital was one of the more enjoyable. She deserves to be heard again."—*Evening Sun*, February 17th, 1925.

* * *

"In the evening a good sized audience was genuinely thrilled by the excellent singing of Doris Doe. One seldom hears in the concert hall so lovely a contralto voice, and so even a quality throughout its range. Moreover, the program was carefully and intelligently

selected and executed. With the capable support of Frank La Forge at the piano, she sang Italian classics and folksongs, modern German, French and American works."—*New York American* February 17th, 1925.

* * *

"Doris Doe wrote her debut in capital letters at Aeolian Hall last evening with that excellent thing in a woman, a low, sweet voice, a 'voice with a smile' that ranged so lightly from an air of old Marcello to a pair of Geni Sadere's Italian folk songs. The deeper contralto timbre of Erich Wolff's 'Alle Dinge Haben Sprache' was artistically contrasted. Her songs delighted an audience that welcomed her with applause and flowers."—*Times*, February 17th, 1925.

* * *

"The folk songs were exceptionally happy choices, and confirmed the impression that Miss Doe has a contralto voice of unusual quality, with soft and smooth high notes and full and resonant lower ones. Songs by Wolff and Wolf, a French group and American numbers by Sybil MacDermid, MacFadyen and Frank La Forge, who accompanied, closed a very promising performance."—*Herald Tribune*, February 17th, 1925.

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SCHONBERG, SATIE, EICHHEIM AND VARESE NOVELTIES ON PROGRAM OF MODERN MUSIC

International Composers' Guild Presents Ultraist Compositions for First Time in New York—Audience Calls for Repetition of "Integrales," Which Outdoes "Hyperprism" in Din of Percussion Instruments—Beautiful Themes in "Malay Music"—French Writer's Wit Evokes Laughter—Stokowski Conducts Ensemble

THE proverbial lamb and lion of March got together on the first evening of the month in Aeolian Hall Sunday evening, when the International Composers' Guild gave another of those programs which provide no refuge for persons of timid or fogram tastes. You shout "bis" or you wilt, you applaud or you sink into a state of indifferent boredom, you grin and cackle or you become obsessed with the idea that what is needed is a new world war filled with poison gases, dum-dum bullets and solid punches square on somebody's—most anybody's—proboscis.

But getting back to the lamb and the lion, the program began with Arnold Schönberg and ended with Edgar Varèse. In between appeared Eric Satie, thumb to his nose Paris-fashion, and Henry Eichheim, with a new tale to tell of the Orient, this time of Djok-jakarta and Mandalay. To make it a really notable occasion, everything played was for New York a "first time," with the Eichheim and Varèse works receiving their world premières. Leopold Stokowski and a considerable segment of his Philadelphia Orchestra were imported to present the entire list, with the reinforcement of John Barclay, vocalist, and Carlos Salzedo, pianist.

Whether the mandolin player who helped to elucidate Schönberg belonged to Stokowski's band was not announced. The scoring, so the program notes informed us, called also for a guitarist. Counting of participants backward and forward failed to reveal any such person, but because the piano obscured the vision, the reviewer cannot take oath that the missing instrument was not

used by some one of the players. A good guess is that this guitar was the particular make of piano played by Mr. Salzedo.

The Schönberg heard was very recent Schönberg, a work called "Serenade" that was first presented at Donaueschingen as late as last July. On paper it consists of seven parts, a March, Minuet, Variations, Vocal Sonnet to words of Petrarch, Dance Scene, Song without Words and Finale. It is scored for clarinet, bass clarinet, mandolin, guitar, violin, viola, cello and bass voice. Perhaps the bass voice was listed last because it participates in but one of the seven parts (the song without words being entrusted to violin and cello with almost a Mendelssohnian implication).

But there is no "sprechstimme" this time. Mr. Barclay was called upon to sing, not to hover between speech and song after the fashion of "Pierrot Lunaire." The intervals were wry ones and the contours of the phrases not such as to make a vocalist think of things holy and meek. But there was more of character in this vocal sonnet, perhaps because Mr. Barclay gave to it the fine manliness of his voice, than in all the instrumental maunderings which preceded and followed it.

If it was because he did not understand this music that the reviewer thought it feeble, vacuous, spineless, eviscerated, essentially artificial and unoriginal, of more interest to a psychiatrist than a seeker after beauty, and pathological in such appeal as it apparently exerted, then the reviewer must frankly admit that he did not understand this music. Others ap-

parently understood it and loved it, for they shouted for more.

* * *

No understanding at all was required of Satie's seven Dances, from "Medusa's Snare." These were Quadrille, Valse, Pas vite, Mazurka, Un peu plus vif, Polka and Quadrille. Each was but a few bars in length, exceedingly banal in theme and ending with a quirk or a question mark. After the Schönberg, the audience was evidently eager to laugh on any provocation, and it seized every opportunity in these musical pranks. Mr. Stokowski finally repeated the last Quadrille after adding to Satie's jokes one of his own, when he assumed a position before the orchestra, bâton in hand, as if about to grant the demand for a repetition, only to step down and make a flying exit when the audience was ready and expectant.

Many another clever musician could do what Satie has done in these trivial fragments—but perhaps only an original spirit and a wit would have had the inner prompting to do it.

* * *

Mr. Eichheim's "Malay Music" came to the ears as an altogether serious, earnest composition, just a little out of its proper environment in the company of the neo-fantasts. Yet so deeply has he gone into the alien art of the Javanese and Burmese, that his product is anything but traditional music for our Occidental ears. There are themes of expressive beauty in this music and it has been scored with much of fullness, richness and skill. But it invites monotony—the sort of ennui that the Western mind associates with many things Far Eastern, perhaps because of an age-old lack of sympathy. With this to consider, one hesitates to pronounce the work too long, though the effect it yields is of a composer over-enamored with his effects and a little unwilling to call a halt. It is perhaps notable that Mr. Eichheim so faithfully reproduces the atmosphere of the Orient without recourse to exotic instruments, using only the traditional strings and winds, plus harp and piano.

Mr. Varèse's "Integrales" was undoubtedly the salient composition of the evening—for a composition it is, a composition of sounds and timbres, irrespec-

tive of whether it contains more than a half dozen bars of what, in a final analysis, may be definitely identified as music. The audience applauded until Mr. Stokowski consented to repeat it, first asking that those who preferred to go home should take the opportunity to do so, thus enabling those who requested the repetition to listen to it in quiet and unanimity.

Again, the reviewer can only chronicle his impressions. These were that Mr. Varèse's experiment in the mathematics of percussion, if that is what it is, was decidedly less interesting the second time than the first, which is often the way of curiosities but not of music which has in it important qualities likely on first hearing to escape the grasp.

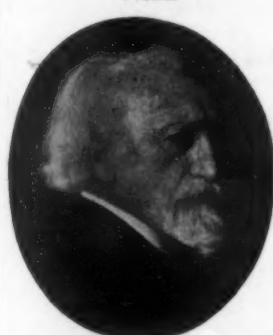
Mr. Varèse himself has said, "My music is not a story, is not a picture, is not a psychological nor a philosophical abstraction, is not (as some would have it) a joke. It is simply my music." The title, he has indicated, is of no importance. He picks his titles as a parent selects a name for a child—because he likes the name.

But like his "Hyperprism," his "Integrales" suggests something scientific, mathematical, astronomical or otherwise essentially cerebral. It resembles "Hyperprism" in that its chief reliance is on effects of percussion, there being seventeen instruments—or implements—of this description, operated by four players, in the new work. Din follows din—orderly, obedient, shrewdly planned din—but whether this din is within or without the bounds of music is a question each listener, for the nonce, must answer for himself.

Save for the element of conscious planning, the reviewer would concede to the noises of a factory or a garage as much right to be termed music as "Integrales" possesses. They, too, have their timbres, their rhythms, their outlines, their massed effects. It is the old question as to how far tone painting can go. Varèse goes farther in "Integrales" than in "Hyperprism." The new work lacks the conciseness its precursor possessed and its design is less evident. Through its attenuation it inevitably loses something of "Hyperprism's" direct punch. It would seem that Varèse, too, was somewhat loth to call it a day.

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Oct. 22, Akron, O.
Nov. 21, New York, Biltmore Musicale.
Dec. 1, New York, Bagby Musicale.
Dec. 20, New York, Metropolitan Club.
Jan. 15, Washington, D.C. White House.
March 5, New York, Astor Hotel.
March 8, Boston, Mass.
March 12, Scranton, Pa.
March 15, Hartford, Conn.
March 26, Rochester, N. Y.
March 30, New York, Carnegie Hall.
April 5, New Haven, Conn.
April 15, Greenwich, Conn.

Mr. Gigli will spend the months of May and June in Berlin and in other cities of Central Europe where he has been engaged for an extensive tour. (20 appearances.)

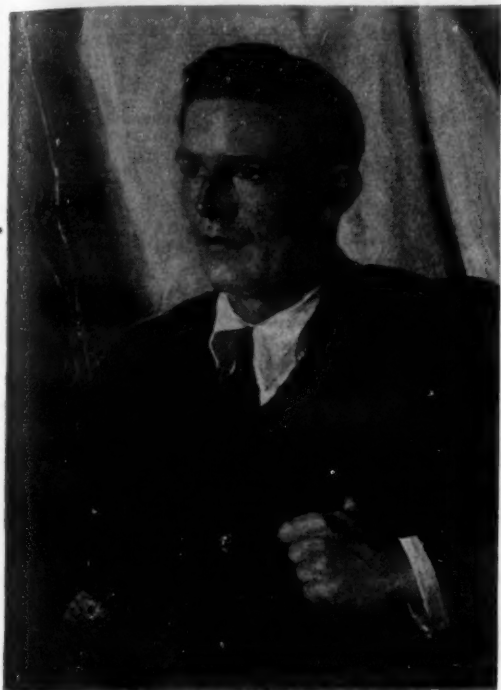
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"Gregorian" Concerto Rekindles Friendship of Violinist and Composer



From a portrait by W. Scott Pyle
Albert Spalding, American Violinist

Albert Spalding, who has just completed a successful seven weeks' tour of the Pacific Coast, returned from the West last week in time to appear twice as soloist with the Boston Symphony in Carnegie Hall and also appear with the same organization at the Academy of Music in Brooklyn. Mr. Spalding repeated his much-discussed performance of the Respighi Gregorian Concerto which he played earlier in the season with the Boston Symphony in Boston for the first time in America.

Mr. Spalding gave the first public performance of this new concerto with Koussevitzky and the Paris Symphony at the Opéra in Paris almost a year ago and created something of a furor. In addition to the five performances with the Boston Symphony, Mr. Spalding has been engaged to play the same work in a pair of concerts with both the Detroit and Minneapolis Symphonies. The composition was written for and dedicated to Mr. Spalding by Ottorino Respighi, who was a classmate of Mr. Spalding at the Bologna Conservatory.

When the violinist graduated from the Bologna Conservatory at the age of fourteen with the highest honors ever accorded, Respighi, who was a fellow student, studying piano and composition, played Mr. Spalding's accompaniments at the graduation exercises. Mr. Spalding made his professional debut in Paris the following season with Patti and since that time has made many tours of America, as well as throughout the world.

When Spalding enlisted and went overseas with the A. E. F., he took with him a strong, durable violin, on which to play for the men in the camps. Only a few days before the Armistice, the Queen Mother Marguerite of Italy, who was arranging a benefit concert for the Italian Red Cross, asked Spalding's commanding officer, for his permission for the violinist to appear at the benefit. This was agreed to, and Spalding said he would be glad to play if a suitable accompanist could be found. A search was made among the musicians in the Italian army and young Respighi volunteered his services. This was the first time that the two had met since their days at the Bologna Conservatory. So Respighi once more played for Mr. Spalding and the two renewed their friendship.

Thus it was that Respighi, when he had completed his new "Gregorian" Concerto for Violin and Orchestra wrote the dedication: "To my friend Albert Spalding, soldier, compatriot, artist."

Mabel Garrison Answers Hurried Call for Northampton Recital

Mabel Garrison, soprano, while packing her trunks in Baltimore preparatory to her starting on her round-the-world trip, received a hurry call from Northampton, Mass., to substitute for an artist suddenly taken ill. In a few hours she was on the train and gave a recital at Smith College that evening. Miss Garrison left last week for the Pacific Coast, where she will make a

tour before sailing for the Far East. Her engagements on the Pacific Coast include appearances in Los Angeles, March 9; San Francisco, March 18; San Jose, March 19; Vancouver, March 23, and Portland, March 29. After her tour of the Far East, Miss Garrison will continue to India and thence to Europe, returning to the United States in the early fall.

FELIX SALMOND ACTIVE

'Cellist Lists Nine Orchestral Appearances and Many Recitals

Felix Salmond, 'cellist, is having an active season, having nine appearances with orchestra listed in addition to many recitals. The orchestral concerts included five appearances in the Brahms Double Concerto with the New York Symphony under Walter Damrosch, and three forthcoming concerts with the same orchestra under Bruno Walter. He is also playing the Lalo work with the Detroit Symphony under Ossip Gabrilowitsch, and the Dvorak Concerto with the Cincinnati Symphony under Fritz Reiner.

Mr. Salmond will return to the Pacific Coast, where he achieved success last fall in a series of engagements, as a member of the California Master School of Musical Art, spending six weeks each in Los Angeles and San Francisco. He will be heard next season as a member of the S Trio, the other members of which will be Toscha Seidel, violinist, and Harold Samuel, pianist, in addition to his solo appearances. His New York recital, scheduled for this season, has been postponed until next year.

St. Olaf Singers Rouse Enthusiasm in Cedar Falls, Iowa

CEDAR FALLS, IOWA, Feb. 28.—The St. Olaf Lutheran Choir gave a concert at the State Teachers' College auditorium before a capacity audience. This was the last concert of a 6000-mile tour. Thirty-three concerts were given on the Pacific Coast. The leading soloists were Gertrude Boe Overby and Conrad Engelstad. The choir was conducted by F. Melius Christiansen, several of whose compositions were sung. Features of the program were an old Catalonian nativity song, "The Three Kings"; "In Heaven Above," a Norwegian folk-melody, and "O Wondrous Type," a choral from a pre-Reformation source.
BELLE CALDWELL.

Edward Johnson Applauded in Opera

Edward Johnson, tenor, has been heard seven times in leading rôles at the Metropolitan since he rejoined the company on Feb. 6, winning on each occasion unusual success. He has appeared twice as *Don José* in "Carmen," and as *Pinkerton* in "Butterfly," *Canio* in "Pagliacci," *Dimitri* in "Boris" and twice as *Roméo* in "Roméo et Juliette." It was erroneously announced recently that Mr. Johnson would tour the Orient under the management of A. Strok, beginning next May. Mr. Johnson will sing in the Orient, but not under the management of Mr. Strok.

Bangor Musicians Wed

BANGOR, ME., Feb. 28.—Paul E. Atwood, violinist, of the Bangor Symphony, and Lillian Boyd were married here on Feb. 21. The bride, a daughter of Mr. and Mrs. John C. Boyd, is a graduate of the High School in the class of 1924, and is a violin teacher having a wide circle of friends. Mr. Atwood is the older son of Mr. and Mrs. Frank R. Atwood. He is a student at the University of Maine.

JUNE L. BRIGHT.

Maria Ivogün, coloratura soprano, after her New York recital will make phonograph records for a week or so and make a short tour before sailing for Europe early in April. Miss Ivogün's appearances in March include concerts at Princeton, N. J., on March 23; Peoria, Ill., March 26; Indianapolis, March 28, and Winnetka, Ill., March 31.

Merle Alcock, contralto of the Metropolitan, is engaged for recitals in Trenton, N. J., April 13; Frankfort, Ky., March 16; Stillwater, Ky., March 20; Excelsior Springs, Neb., April 23; Hastings, Neb., April 27, and Wayne, Neb., April 29. She will go to Cincinnati for the Festival there early in May.

Salvatore de Stefano, harpist, has been engaged to give a special program at the graduation exercises of the Margaret Booth School for Girls at Montgomery, Ala., on May 28.

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GANNA WALSKA

in "MADAM BUTTERFLY"

At the Opera de Nice

(Translated)



Le Petit Nicois, January 29, 1925.

"In a hall filled with the highest personages of the American and British colony, Mme. Ganna Walska impersonated last night the sweet and touching rôle of 'Mme. Butterfly.' With strict attention to realities she sacrificed her radiant beauty for the necessity of creating the little Geisha with saffron face, drawn eyes, wearing the most adorable and authentic Nipponese ornaments. Mme. Walska made of Puccini's heroine a very captivating figure in its originality, and the singer gifted with a soprano of brilliant high register followed the composer's every intention with a sincerity worthy of all our compliments."

L'Yonne, January 1, 1925.

"Mme. Ganna Walska, a re-incarnation of 'Mme. Butterfly' revealed a very subtle talent, her outbursts of passion, now restrained, then quite freely demonstrated most tender and caressing forms. She is a wonderfully gifted singer, who one feels is deeply in love with her art and very conscientiously represents the smallest details and dramatic intention. Her joyful emotion and dramatic intensity in the second act (the episode with the baby) were particularly liked and loudly applauded."

++

Le Bourguignon, December 31, 1924.

"Mme. Ganna Walska was an ideal and dreamful 'Mme. Butterfly.' With a rare lyric soprano, and costume authentically Japanese, she gave all the completeness of the character with restrained art and a perfect musical understanding."

++

L'Eclaireur de Nice, January 29, 1925

"The announcement of Mme. Ganna Walska's appearance attracted to the opera prominent English and American aristocracy. It was before a crowded theater, brilliant with diamonds, that the curtain rose for the first act of 'Mme. Butterfly.' Mme. Ganna Walska's voice was at all times under perfect control from a whispering pianissimo to lyrical outbursts of emotion, one lives the part with her while hearing her sing. One must as well admire the richness and wonderful exactness of her costumes which could only be created in countries of their origin by Mme. Ganna Walska herself, where she actually must have studied all details and manners of the inhabitants."

LUCCHESI

SCORES AGAIN



"The American Nightingale"

Again Triumphs in the East and Middle West

(Season 1924-1925)

Josephine Lucchese, a coloratura soprano of exceptional ability, as Violetta, captured the sympathies of her audience from her opening solo until the closing death scene. Her voice has a bell-like resonance which re-echoed to the furthestmost parts of the house. Her charming personality and the manner in which she entered into the spirit of the rôle won for her unstinted applause.—SYRACUSE EVENING TELEGRAM.

The performance soon developed into a triumph for Josephine Lucchese, the young American coloratura. . . . Her voice carries beautifully and the creamy texture constantly delights the ear. It is a voice without wavers or uncertainties; one feels no fear for its ability to meet any exigencies even in the dazzling shower of the mad scene with its incredible trills and high notes. Miss Lucchese made it all seem music eminently worth singing.—ROCHESTER HERALD.

Josephine Lucchese's singing of the rôle brought her a thundering acclamation that left no doubt as to what a standing-room-only audience thought of her voice. She sang to a house that was packed.—PITTSBURGH GAZETTE TIMES.

The talented coloratura sang the rôle of Violetta with a vocal beauty and a dramatic force that well merited all the applause accorded her. The artist is a singing actress of unmistakable ability. Winsome, appealingly pathetic in her interpretation she was given as much praise for her dramatic portrayal as for her splendid vocal ability.—DETROIT FREE PRESS.

She sang with all the purity, sweetness, technical sureness and musical charm which one had learned to expect of her. What the audience perhaps feels more than any other quality, aside from the actual vocalization itself, is a certain delicate sympathy in interception and a special refinement of intonation. She is lovely and she sings beautifully.—ST. PAUL PIONEER PRESS.

Such an exceptional artist is Josephine Lucchese. She combines the gift of great coloratura skill in singing with true and well developed talent for convincing stage action. Her final triumph was supremely well earned.—(Victor Nilson) MINNEAPOLIS JOURNAL.

It is almost invidious to make comparisons but we must enthusiastically commend the Gilda of Josephine Lucchese, which was conspicuous not alone for the physical beauty of the singer but for the extremely fine conception of the woes of a betrayed damsel, and a most charming vocalization of the rôle. We have seldom heard "Caro Nome" sung better.—NEW YORK EVENING POST.

LUCCHESI SINGS BEFORE CROWDED HOUSE

Josephine Lucchese, famous operatic star, opened the season of the Monday Musicales last evening, with a concert which was the finest ever heard in the county seat. . . . Added to her wonderful voice, Lucchese has a charming personality and was extremely generous in responding to continued demands for encores.—DOYLESTOWN DAILY INTELLIGENCER.

LUCCHESI SCORES IN FINE RECITAL

Josephine Lucchese, coloratura soprano, warbled her way to a genuine ovation last night. This charming young lady so captivated her audience that it compelled her to make enough extras to make up practically another program.—CAMDEN COURIER.

Hers is a voice of crystalline clarity and she uses it with such ease and delicacy that the person who comes to criticise remains only to marvel and enjoy. Her technique is so perfect as to be wholly unobtrusive and almost imperceptible and she colors everything she sings with the charm of her own gracious personality.—(Carl B. Adams) CINCINNATI ENQUIRER.

Her ability to interpret songs is evidence of unusual versatility in the singer. But she has more than that. Her coloratura work is done with a technique that never falters, her diction is superb, she is absolutely true to pitch. Mme. Lucchese is an unusually attractive woman—she is more than that, she is beautiful.—(J. F. Z.) TOPEKA CAPITAL.

LUCCHESI SCORES IMMENSE SUCCESS IN LUCIA BEFORE ENORMOUS HOUSE

Last night in Lucia Josephine Lucchese scored one of the greatest triumphs of her career before the largest house ever played in this city. At the close of the "mad scene" there was a tremendous demonstration lasting many minutes. . . . —(S. L. L.) PHILADELPHIA PUBLIC LEDGER.

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English Opera Texts Needed to Give Impetus to Lyric Drama in America

(Continued from page 3)

other day I received a letter from Arnold Bennett, himself at moments an expert librettist, in which he spoke with enthusiasm of an English rendering of a certain Russian opera text. Some months before that, he had criticized, quite ruthlessly, an English translation, by a very clever critic, of 'Pelléas et Mélisande.' I know of other translations which, while keeping close to the originals, have been declared as singable as Italian—not only by laymen, but also by trained singers.

"The librettist's lot is not a happy one. Even if he succeeds, he has till lately been rewarded for his obscure labors with a crust of bread. No one glorifies him. No one treats him very seriously. Few know his name, or perhaps wish to know his name. Yet, without good—and more than fairly good—librettists, we shall never live to see a school of opera built up by our composers. We have, indeed, playwrights, like Percy Mackaye. We have scholarly gentlemen like Brian Hooker, who devise opera books that read prettily but sing rather poorly. How many trained librettists do we boast? The first lesson learned by real librettists teaches them to write, not for the eye and brain, but for the ear. They should hear their words as they set them down, not only see them.

Some Specimen Renderings

"But to win the case for English, as a fit medium for opera, it is useless to theorize. One must demonstrate," says Mr. Meltzer. "For this reason, I ask permission to quote English renderings of three well-known arias—one French, one German, and one Italian. The fact that I myself have made them need not make the quotations impertinent. Here, to begin with, is my equivalent, filled to the notations, of a stanza or two from the familiar 'Carmen' Habanera:

Carmen

Like a bird that delights to wander
My love no man can hope to tame.
Do not dream it will e'er grow fonder,
If it refuses what you claim.
All in vain you will weep and wonder,
Entreat and pray, or simply sigh—
Naught my sweet-heart from me shall
sunder;
Although he's mute, he'll soon reply!
Oh, love! Ah, love!
Oh, love! Ah, love!
My love's a gypsy fair and free;
It never yet has fear'd the law to dare.
Though thou deny me love, I love thee—
And if I love, thou'dst best beware!

"Here again is my attempt to supply English words for the 'Sob Song' in 'Pagliacci' (with five final syllables retaining the original Italian 'O' sounds.)

Canio

Play the clown! When my brain's torn
with my anguish!
I know not what I'm saying, or what I'm
doing!

FINE RECITALS APPLAUDED BY ROCHESTER AUDIENCES

Symphonic and Chamber Music, with Jenny Lind Concert by Frieda Hempel, Form Calendar

ROCHESTER, Feb. 28.—The sixth matinee concert of the Rochester Philharmonic Orchestra, Albert Coates conducting, was given on Thursday afternoon, Feb. 12 in the Eastman Theater before a large audience. The soloist was Sandor Vas, pianist, who gave a poetic reading of Schumann's Concerto. The program opened with Wagner's "Emperor's March," given a brilliant performance under Mr. Coates' bâton, and included "The Sorcerer's Apprentice" by Dukas, two dances from Gluck's "Orpheus" and the Fantasy "Francesca da Rimini" by Tchaikovsky.

In the evening, with the Eastman Theater crowded to the doors, Frieda Hempel, soprano, gave her Jenny Lind concert, assisted by Coenraad Bos at the piano and Louis P. Fritze, flautist. The audience was most enthusiastic and demanded many encores.

Kilbourn Hall, on Feb. 17, was the scene of a concert given by the London Quartet, which played here last season with great success. An audience that filled the hall was decided in its approval. A novelty on the program was "The Pixy Ring," a charming composition by the viola player, H. Waldo-

And yet it must be! . . . Force yourself!

slave!
Bah! . . . You are not a man!
(taking his head in his hands)
You're Punchinello!
On with your costume, hide your features
with powder—
The public pays you, and laughs to all
you owe!
If Harlequin your Columbine should
capture,
Laugh, Punchinello! And all will cry
"Bravo!"
Make merry over your anguish and
torture;
And with grimaces dissemble—all's a
show!
Ah! Laugh, Punchinello, at your love
and its rapture!
Laugh at the blow that wrings your
heart-strings with woe!
"Lastly, here is a fragment of Siegmund's Spring Song, in the second act of 'Die Walküre.'

Siegmund

Winter's storm is stilled
By the love-lit May,
In tender beauty
Beameth the Spring.
On balmy breezes,
Light and lovely,
Weaving wonders,
See, he sways:
O'er wood and meadow
Softly breathing,
Wide he opes
His laughing eyes:
And happy birds are singing
Songs he taught,
Sweetest perfumes
Scent his train.
As he warms them, lo, the branches
Break into blossom;
Bud and bough
Submit to his sway.
In beauty's armor dight,
He witches the world.
Winter and storm vainly
Had said him nay:
And even the surly portals
Obey his will, with the mortals
They fain would have barred
From—rapture and day.

Opera, which in the past has been a fad, almost a sport, of our fashionables, may be popularized, made democratic, by the substitution of English for foreign tongues, Mr. Meltzer believes. What, to the general, was a charming or less charming mystery, may become reasonable and intelligible, without ceasing to be fascinating.

"We may go to the opera, ere long, not to listen to this soprano or that tenor, but to enjoy 'Faust' or 'Falstaff,' 'Lohengrin' or 'Tristan and Isolde,' as they do abroad. American managers, in sympathy with Americans, may displace those amazing foreign managers. American singers may have priority, if entitled to it, over foreign singers. When they deserve it, American composers may have hearings, not as a condescending and reluctant favor, but as a natural right.

"Without English, opera will either die here before many years, or remain what it has long been in this country—the privilege of a few. With English text, it may be a joy for millions of Americans, who now know it chiefly through the 'movies' and the broadcasters."

Warner. The audience evinced much delight in this, recalling the composer and the other players many times.

MARY ERTZ WILL.

Give Recital at Heidelberg University

TIFFIN, OHIO, Feb. 28.—A faculty recital by Phoebe Settlege, soprano, and Amos Ebersole, tenor, was presented in Rickly Chapel on Feb. 9. Miss Settlege gave an aria from "Mignon," songs by Handel, Scarlatti and Bishop and a modern group by Buzzi-Peccia, Huertu and La Forge in finished style and with reliable vocal technique. Mr. Ebersole was heard in Rodolfo's Narrative from "Bohème," Schubert lieder, two Handel arias and modern songs. He disclosed a pleasing voice and interpretation. The two singers were also heard in duets by Cadman and Hildach.

Dorothy Bell Fulfills Bookings

CHICAGO, Feb. 28.—Recent appearances of Dorothy Bell, harpist, have included recitals before the Chicago Woman's Musical Club, the Chicago Culture Club, the Genola Woman's Club, the Oak Park Sorosis, and at the Oak Park Presbyterian Church, St. Luke's Church of Evanston, Immanuel Lutheran Church and the Presbyterian Hospital.

CEDAR RAPIDS, IOWA.—Harriet Case, soprano, and Alfred Wallenstein, cellist, accompanied by Gordon Campbell, gave the fourth recital in the artists' series at the Iowa State Teachers' College.

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PROVIDENCE CHOIR SINGS

Sundelius Is Soloist at Anniversary Concert of Verdandi Chorus

PROVIDENCE, R. I., Feb. 28.—The thirtieth anniversary of the Verdandi Male Chorus was celebrated on Feb. 15 with a concert of a high order, arranged by Oscar Ekeberg, organizer of the chorus and its conductor during thirty years. Assisting the chorus were the University Glee Club, John B. Archer, conductor, and Marie Sundelius, soprano of the Metropolitan Opera Company, as the soloist. Incidental solos were sung by B. T. Larson and Arthur D. Hawkinson of the Verdandi Chorus.

The combined choruses sang with telling effect "Worship of God in Nature" by Beethoven, under Mr. Ekeberg. Two Negro spirituals were also sung by the two choruses under Berrick Schloss, a former conductor of the University Glee Club. The final number by the two choruses was the Soldiers' Chorus from "Faust," led by Mr. Archer. The Swedish works sung by the Verdandi Chorus were enthusiastically received, and Mr. Ekeberg was forced several times to bow his thanks.

Mme. Sundelius sang the aria "Depuis le Jour" from "Louise" with great dramatic power and beauty of tone. Her group of Swedish songs were sung with exquisite effect and, in response to applause, she gave numerous encores.

Her accompanist was Mrs. Carl Chindholm of New York. Earl P. Perkins was the accompanist for the combined choruses. The audience was estimated at 2000. N. BISSELL PETTIS.

Montclair Inaugurates Memory Contest for School Children

MONTCLAIR, N. J., Feb. 28.—A music memory contest for children in private and public schools has been inaugurated by the director of music, Arthur E. Ward, in cooperation with Unity Church, of which Rev. Edgar Swan Wiers is minister. The contest is being financed by the entire proceeds of last year's series of symphony concerts for young people, given by the New York Symphony under the auspices of Unity Church. The list of pieces to be used in the contest was approved by Walter Damrosch. A complete set of these pieces on Victor and Columbia records has been presented to each school participating. PHILIP GORDON.

George Boyle Plays at Curtis Institute

PHILADELPHIA, Feb. 28.—George Boyle, member of the piano faculty of the Curtis Institute, gave an interesting program in the auditorium of the Institute on the evening of Feb. 26. Mr. Boyle disclosed his familiar qualities of technic and musicianship in numbers by Bach-Liszt, Bach-Busoni, Chopin, Debussy and several of his own compositions, including his sonata.

SOLOISTS FEATURE IN CLEVELAND HALL

Innovation at Popular Orchestral Concert Is Well Liked

By Florence M. Barhyte

CLEVELAND, Feb. 28.—The seventh program in the series of popular concerts by the Cleveland Orchestra was presented in Masonic Hall on Feb. 15, when an innovation was the appearance of three soloists. Edgerton Williams, baritone, achieved a splendid success. Mr. Williams was recently winner in the vocal section of the contest held by the Musical Arts Association, the reward of which was this appearance. He sang Massenet's "Vision Fugitive," displaying a voice of good quality, and splendid diction. Ben Silverberg and Joseph Terlizky, violinists, from the orchestra, played Bach's Concerto for Two Violins and String Orchestra in D Minor. Remarkable talent is possessed by these young artists and they won well-deserved applause.

Arthur Shepherd was at the conductor's desk and his authoritative, precise beat brought instant response from the musicians. The Overture to "The Merry Wives of Windsor" opened the program, and was followed by Franz Ries' Perpetual Motion, an Etude for

Violins, arranged for orchestra by Walter Logan, a member of the orchestra. Other numbers included music by Delibes, Goldmark and Saint-Saëns. The orchestra played with beautiful tone and perfect balance.

Cleveland musicians paid tribute to James H. Rogers in giving a concert devoted exclusively to his compositions on Feb. 16. The program was enthusiastically received by a large audience. Particularly admired were new arrangements for two voices of "At Parting" and "Julia's Garden," which were sung by Mrs. D. M. Avery and Mrs. F. S. McCullough. Lila Robeson gave a charming interpretation of "Quatrains from Omar Khayyam" and "Sail Forth" from the cycle "In Memoriam." Violin solos by Sol Marcossion and piano numbers by Carl Piepenburg were also received with much interest and admiration.

A program of classical and modern songs was given by C. C. Chappel at the Music School Settlement on Wednesday evening. Edgar Bowman accompanied.

An informal reception and musicale was recently given for Lucy Marsh at the William Wheeler Vocal Studio. An interesting program consisted of duets by Mr. and Mrs. Wheeler and solos by Esther Hollands, soprano; Doris Howe, contralto, Edgerton Williams, baritone, and Miss Marsh. Mrs. H. L. Goodbread accompanied.

The fourth in a series of lectures on the appreciation of chamber music by Thomas Whitney Surette was given in the Museum of Art on Feb. 20. Sonatas of Beethoven were discussed with excerpts from three of them played by Denoe Leady, pianist of Boston, a pupil of Harold Bauer and a student of composition under Ernest Bloch.

Douglas Moore gave an interesting lecture on the music of Moussorgsky in the Museum on Sunday afternoon. This was the fourth in a series on "Great Masters of Music" and was admirably illustrated by Carl Lohmann, baritone.

Giannini Presented in Providence

PROVIDENCE, R. I., Feb. 28.—Dusolina Giannini, soprano, thrilled an audience that filled every seat in the E. F. Albee Theater on the afternoon of Feb. 22. The gifted young singer was presented in the second concert under the auspices of the Providence Music League, of which Mrs. Edgar J. Lownes is the chief patron and Harry Parsons Cross the secretary and treasurer. The singer delighted with her richly beautiful voice and dramatic power. Her singing of the aria "Ritorna Vincitor" from "Aida" was superb, and "In the Silence of the Night" by Rachmaninoff and "Sommi Dei" by Handel revealed the richness and fullness of her tones. A group of old Italian folk-songs were included in the program, as well as English numbers. A half dozen encores were generously given. Meta Schumann played sympathetic accompaniments. N. BISSELL PETTIS.

Toledo Musician Is Honored at Concert

TOLEDO, OHIO, Feb. 28.—A benefit concert in honor of Lenna Jennings Leibius was given in Scott Auditorium on Feb. 2. Mrs. Leibius, who is leaving for Italy to study for an operatic career, was given an enthusiastic reception by a large audience. Mrs. Leibius' voice has been seldom heard in public in Toledo, as she has achieved local fame rather as a pianist and accompanist than as a singer. Her voice is one of much charm, with dramatic possibilities. Mrs. Leibius' program included the aria "Pace, pace" from "La Forza del Destino" by Verdi, a group of bergerettes of the eighteenth century and three modern songs. Joseph Sainton, who has been Mrs. Leibius' teacher, was at the piano. Mrs. Leibius was also assisted by Robert O'Conner, New York pianist. HELEN MASTERS MORRIS.

CARTHAGE, ILL.—The Choir of Trinity Lutheran Church gave a Gounod program under Mabel Claire McMurtry, with Carlene Ellerbusch and Opal Ross as accompanists. Solos were given by Marvel Everhart, Helen Hackemack, Willabel Tanner, Dorothy Frazee, Carl Wallender, and Miss McMurtry. Esther Pertersen played a violin solo. A recital by students of the College Conservatory was given on Feb. 7. Those heard were Mary Agnes Cherrill, Myrtle Iseninger, voice; Velda Doud, reader; Lloyd Arthur, Christie Boyd, Coeur Davidson, Frances Sifferd, Elizabeth Whitten, Robert McManus, Ruth Pettit, Charles Whitten, Mary Omer, Laurene Fisher, and Louise Hughett, reader.

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SEATTLE RECITALISTS MAKE ACTIVE CALENDAR

Maier and Pattison in Local Début—
Chamber Music and Club Events
Provide Interest

SEATTLE, WASH., Feb. 28.—The Spargur String Quartet in the third concert of its series, at the Olympic Hotel recently, gave three numbers new to Seattle: the Borodin Quartet in D Major, the Andante movement from Glière's Quartet, Op. 20, and Bridge's "Novelletten." The other work on the program was Beethoven's Quartet in G Major, Op. 18, No. 2. The ensemble includes John Spargur and Albany Ritchie, violins; E. Hellier-Collens, viola, and George Kirchner, 'cello.

The monthly concert of the Ladies' Musical Club was given by Mrs. H. B. Perry, soprano; Alice Sherman Williams, violin; Walter Reseburg, baritone; and a vocal trio consisting of Mrs. Carl English, Mrs. Albert Parks and Una Robinson. The accompanists were Frances Williams and Leone Langdon.

Three well-known musicians of Seattle appeared in a concert recently at the Plymouth Church. George Rogovoy, 'cellist, and Mrs. Frederick Bentley, pianist, played the Rubinstein Sonata in D Major, Op. 18, and other works. Florence Beeler, contralto, was heard in songs.

Guy Maier and Lee Pattison, pianists, gave their first Seattle concert under the auspices of the Women's Federation of the University of Washington, on Feb. 11. A large audience showed enthusiastic approval of their work.

Festa Muth, Seattle pianist, and pupil of Harry Krinke, gave a recital at the Olympic Hotel, playing as her principal number Brahms' Sonata in F Minor.

The third morning musicale of the Seattle Musical Art Society on Feb. 18 was given by the Davenport-Engberg String Quartet. The program included the Tchaikovsky Quartet, Op. 11; the Schubert Quintet, Op. 163, with two 'cellos, and the Beethoven "Kreutzer" Sonata, the last work played by Mme. Davenport-Engberg, violin, and Edouard Potjes, piano. The quartet includes Mme. Engberg and Maurice Lep-lat, violins; Victor Tolnegin, viola, and Gordon Hartshorn, 'cello. The second 'cello in the Quintet was played by Walter Nash.

A musical given under the auspices of Ladies' Lyric Club introduced a number of the younger soloists of the city in solo and ensemble numbers. Those participating were: Norine Powers, violin; Marvin Anderberg, baritone; Genevieve Abraham, contralto; Mont Madden, tenor, and Esther M. Pearce, soprano.

The Thursday Musical Club presented a program of old song favorites at their February meeting, soloists being Mrs. G. E. Arlund, Mrs. Forrest Smith, Meredith Goodhue, Louise Hilyer, Mrs. F. W. Goodhue, Mrs. Wendell Daggett, Gladys Wheeler, Mrs. Albert Parks, Homer O'Keefe, Mrs. L. H. Goodhue, Mrs. E. T. Pope, Wilbur Johnson, Mrs. Ralph A. Nichols and Mrs. Charles E. Cook.

Cecile Baron presented a number of her elementary students in recital.
DAVID SCHEETZ CRAIG.

San Antonio Hears Welsh Singers

SAN ANTONIO, TEX., Feb. 28.—The Rhondda Welsh Male Glee Singers, Tom Morgan, conductor, drew two large audiences to Beethoven Hall when they appeared under the auspices of the Elks' Choir, of which Clarence Magee is leader. The singers were highly acclaimed for beautiful quality of tone and perfection of training. Soloists were W. Tudor Williams, Stephen Jenkins, Richard Owen, Jacob John and Sydney Charles, tenors; Robert Hopkins and Walter Evans, baritones; David Rees and Edward Hopkins, basses. Emlyn Jones was the accompanist. The Elks' Band, conducted by E. A. Rogers, took part in the concert.

GENEVIEVE M. TUCKER.

Mathematics Aid College Teacher in Building Novel Quarter-Tone Organ



New Quarter-Tone Reed-Organ Designed and Constructed by Max Meyer, Professor of Psychology at Missouri University, Who Is Shown in the Inset

QUARTER-TONE divisions of the scale are one of the most interesting developments in contemporary music. The latent possibilities which may lie in this medium have not been fully disclosed as yet, but already many experimenters in America and Europe are constructing instruments which may some day revolutionize the whole practice of music.

Among those who have developed special keyboards for the performance of quarter-tones is Max Meyer, professor of psychology at the University of Missouri, who attacked the problem from the point of view of mathematics and his observations on the faculty of hearing. Professor Meyer's quarter-tone harmonium, which he constructed himself, was demonstrated by him at the convention of the Music Teachers' National Association in St. Louis in January. This reed-organ was built as a mechanical experiment. The educator has, however, outlined what he believes will be the future function of the new instrument in music as an art.

"I do not believe in the use of quarter-tones for the purpose merely of giving virtuosi new possibilities of displaying their technic," he says. "The melodic element in the new music must still hold a very important place. I believe in quarter-tones as the future medium only to the extent that they can be put to the test of being 'singable.' The simple folk-tune is the foundation of all music, and the quarter-tone compositions

must be as singable as a folk-melody, or I do not believe that it will survive the experimental stage."

That the science of music is badly in need of some such innovation to extend its boundaries and possibilities is, however, the belief of Professor Meyer.

"Music has advanced to its limit under the present system," he stated at the St. Louis convention, "and until quarter-tone music is further developed there can be no radical change."

Nevertheless, he said he did not believe the old scales would be displaced, but rather new, subtle subdivisions would be discovered and generally used within them.

BANGOR SYMPHONY GIVES CONCERT FOR VISITORS

Convocation Week at Seminary Is Marked
by Many Programs—Memorial
Event Held

BANGOR, ME., Feb. 28.—An ovation was accorded the Bangor Symphony, Adelbert W. Sprague, conductor, on Friday afternoon, Feb. 20, during the annual Convocation Week at the Bangor Theological Seminary. A gala performance, specially arranged by Mr. Sprague for the Convocation visitors was given in the City Hall before a large, demonstrative audience. A colorful program, the third in the matinee series, was presented.

Twice during the afternoon the conductor was forced to leave his stand to bow, and following the playing of the third and fourth movements of Rimsky-Korsakoff's "Sheherazade," the entire orchestra rose in a body to acknowledge thunderous applause. The program opened with the first two movements from Schubert's "Unfinished" Symphony. Other numbers included the Largo from Handel's "Xerxes," and Hosmer's "Southern Rhapsody." There were incidental solos by Olive Berry Potter, harpist; Harold O. Doe, concertmaster; Henry F. Drummond, oboe, and James D. Maxwell, 'cellist.

A memorial service for the late Horace Mann Pullen, founder and conductor of the Symphony was held in City Hall before a large audience on Feb. 15. The orchestra under Mr. Sprague played the first two movements from Schubert's "Unfinished" Symphony, and the Adagio from Bizet's "L'Arlésienne" Suite. Resolutions were read by James D. Maxwell. The memorial address was made by the Rev. Ashley A. Smith, and a biographical and character sketch was given by Mr. Sprague. The ushers were the City Club Troop 10, Boy Scouts, in charge of Scoutmaster Kenneth M. Twitchell.

The fourth in the series of organ recitals was given at the Unitarian Church under the direction of the music committee, of which Mrs. Harry A. Chapman is chairman. Wilbur S. Cochrane, organist and choirmaster, presented Faith Donovan, 'cellist, of the Symphony as soloist before a great audience.

C. Winfield Richmond, organist and choirmaster of All Soul's Church, gave a delightful organ recital at the church on Wednesday afternoon, Feb. 18, for the Convocation visitors.

JUNE L. BRIGHT.

Salt Lake City Hears Pianists

SALT LAKE CITY, UTAH, Feb. 28.—Guy Maier and Lee Pattison gave a two-piano recital in the Tabernacle, in one of the six events scheduled by the Musical Arts Society. The concert was very well attended. The program opened with a "Gavotte and Musette" by Raff, "Andante and Variations" by Schumann and Saint-Saëns' Scherzo, Op. 87. The second part of the program was given over to Mozart's Sonata in D Major. Other works given were by Debussy, Arensky, Berners, Chabrier, and the performers. Encores were demanded.
MARK M. FRESHMAN.

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SEVERAL of the best drawing-cards among recital artists were heard during the past week by audiences that crowded the recital halls. Louis Graveure gave his final recital of the season, Harold Bauer was heard in a program of unusual interest devoted entirely to compositions by Schumann, Josef Hofmann appeared in a benefit concert and Reinald Werrenrath and Dusolina Gianini among the vocalists and Cecilia Hansen with the violinists. There were also some excellent debuts, one of the best being the young soldier-baritone John Carroll.

Reinald Werrenrath

Sea songs in English supplied the most interesting group of Reinald Werrenrath's holiday recital in Carnegie Hall the afternoon of Feb. 23. Included were Spier's "Thalatta," Riker's "Ship o' Dreams," Braine's "Brown Men" and Taylor's "Captain Stratton's Fancy," supplemented by extras from among the salt-tang ditties previously familiar in the baritone's recitals. Though the grouping of these songs together made the listener conscious of their similarity of means as well as aims, and perhaps gave them an additional touch of artifice they would not have had if presented singly, there was much that was appealing in their suggestion of the mystery, the romance, the humor and the bluff heartiness of ships and sailormen. Mr. Werrenrath gave them his familiar merits of style and the clear diction necessary to make them highly effective.

There were also rather nondescript modern German songs by Smalstitch, Mittler and Van Eyken; a much more rewarding group of Danish numbers by Hakon Borresen and Eyvind Alnaes, especially well sung, and a concluding miscellany of English and American songs, several of which were of scant musical value. One felt that the Danes were much more fortunate than the Anglo-Saxons in the choice of numbers. An operatic excerpt was included in the program, the "Credo" from Verdi's "Otello," which the baritone sang with his accustomed skill but with little of the sinister power that operatic lags have given to this music. There were many encore numbers. Herbert Carrick played good accompaniments. O. T.

Hofmann at The Roosevelt

Josef Hofmann pianist, was the last of the series of artists who have offered their services for the benefit of the Bryn Mawr Music Department and the City Music League, to appear in recital in the Hotel Roosevelt. The recital was given on Monday afternoon, Feb. 23, with a program of the type that has come to be called "popular." There was Beethoven's C Sharp Minor Sonata quasi una Fantasia, which an imaginative publisher christened the "Moonlight," a Chopin group, and pieces by Albeniz and Schubert arranged by Godowsky, Prokofieff and Dvorsky. Mr. Hofmann has been much more sympathetic and considerate in his treatment of the piano. The Beethoven was replete with sudden changes of tempo and ranged in dynamics from pianissimi of the sort that can be sensed rather than heard to fortissimos that were very jarring.

It was in the four last numbers that Mr. Hofmann rose to the heights of which only he is capable. Especially was that number listed as a "Jango" by Albeniz-Godowsky, faultless in performance, which finally stood revealed as the same composer's "Tango." The Prokofieff March was effective because of its bizarre rhythms, and the pianist's own "Sanctuary" because of some amazing pedal effects imitating bells. Mr. Hofmann also made much of the Schubert-Godowsky "Moment Musicale," in which Schubert emerges powdered and rouged. The encores were all of Chopin and included the two G Flat Studies, the Nocturnes in C Minor and F Sharp and the D Flat Valse, which Mr. Hofmann began in its original version, embellished with counterpoint, and finished in double thirds. A large audience expressed its satisfaction in no uncertain manner. W. S.

Dai Buell's Third Recital

Dai Buell, pianist, appeared in her third recital with interpretative remarks in Chickering Hall's Music Salon on Monday evening, Feb. 23. The program list was headed "Chopin and a Group of Miniatures," and it was all of that. Chopin was represented by movements of the B Minor Sonata and F Minor Concerto so mellifluous and serene, the Berceuse, Polonaise in C Sharp Minor, Three Valses, a Mazurka and two Studies. The miniatures were by Bach, Schumann, MacDowell, Grieg and Scriabin. Miss Buell was at her best in these smaller portraits. The four little Bach Preludes, those in C Minor and C, F and D Major, were delivered with refreshing clarity of tone and technique, and two Schumann numbers, the "From Strange Lands and Peoples" from "Kinderszenen" and a little Study, had simplicity and imagination. The Chopin Polonaise was played with a judicious use of rubato and therefore escaped being cloying, as it so often is. The Studies revealed sound technical foundations, as did the gossamer Prelude in F Major, one of the most difficult of the set, despite appearances. Miss Buell's remarks were concise and informative. W. S.

Kathleen Hart Bibb's Recital

Kathleen Hart Bibb, soprano, whose work is not unknown to New York music-lovers, was heard in recital in Aeolian Hall on the afternoon of Feb. 25. Mme. Bibb began her program with two Bach arias, the first having a flute obbligato played by Felix Santangelo. Following these was a group of German lieder by Schubert, Jensen, Erich Wolff and Hugo Wolf. The third group was in French and the fourth in English.

Mme. Bibb's voice is one of great beauty. In its medium register the production is easy and the quality lovely. Unfortunately, the high voice loses both quality and sureness through an "open" method of production. An interesting and engaging personality added greatly to the effect of the recital, and interpretative gifts far above the average also made the program of high interest. The German songs were probably the best sung, and Schubert's "Hark, Hark, the Lark!" given as an encore, was wholly delightful in spite of an unnecessary second stanza and a modernization of the quaint Shakespearean language in one place. Massenet's "Le Verger" in the French group was quite lovely and "My Love, O'er the Water Bends Dreaming" by Moscato in the final group had a naive charm. All in all, it was an interesting and enjoyable recital. Frank Bibb played very beautiful accompaniments. J. A. H.

John Carroll, Soldier-Singer

John Carroll, baritone, who discovered his voice while in the A. E. F. and, being severely wounded, was given vocational training in music by the Government, made his first appearance in recital in the Town Hall on the evening of Feb. 24, with Erno Balogh at the piano. Mr. Carroll's program included a group of early Italian songs bracketed with Beethoven's "In Questa Tomba," three charming songs by Richard Trunk, a group in French and two groups in English, the former of which was of Irish songs.

As a debut, Mr. Carroll's recital was one of unusual promise, and there seems every reason to believe that a career awaits him. In spite of the fact that the voice is designated a baritone and also that its low notes are well developed, there is a hauntingly beautiful quality in the medium register that leads one to question if, perhaps, it is not a tenor after all, as this quality is more like a tenor than a baritone. The higher notes, especially when sung loud, were somewhat strident, and in them this fine texture disappeared. Mr. Carroll lacks as yet the feeling of coloring his voice to suit the mood of his songs. Thus, in Fourdrain's "L'Isba en Flammes," when the accompaniment was very dramatic, Mr. Carroll was still singing placidly. In songs quiet in content and legato in style, such as Trunk's charming "In meiner Heimat," which had to be repeated, and "La Maison Grise" from Messenger's "Fortunio," the young artist displayed a real singing talent as well as beautiful tone. When Mr. Carroll's very obvious gifts have been matured by experience, there is no telling to what heights he may reach. At present his agreeable personality goes far to re-

deem certain vocal crudities and make his singing of considerable interest. J. A. H.

Martha Phillips, Soprano

Martha Phillips, coloratura soprano, was heard in recital for the first time in two years in Aeolian Hall on the evening of Feb. 24, with Myron Jacobson as accompanist. Mme. Phillips has sung frequently in New York's concert rooms and on one occasion was guest soloist at a Metropolitan Opera House concert. She began her program last week with a group of Brahms songs, all unhackneyed, the first of which, "Wenn du nur," was very beautifully sung. The second group, in Swedish, was of songs by Berger, Sjögren and Grieg, all characteristic and all well given. In "The Lark" from Grétry's "Zemire et Azor" Mme. Phillips had the assistance of August Rodeman, flautist, in an obbligato to the coloratura aria, which she sang with finish and unusual technical facility. The final group was in French, with harp accompaniments by Marie Miller. At the end of the group, as encore, Mme. Phillips repeated Mr. Jacobson's "Tu m'as Donne," with the composer once more at the piano.

Mme. Phillips throughout the recital sang with style and musicianly good taste. The voice is an unusual one in this day and age in having a perfectly unified scale, and even in passages far above the staff the lovely quality of the medium register was preserved. She should be heard more frequently, as evenings of such fine singing are all too few. J. D.

Walter Mills, Baritone

Walter Mills, baritone, appeared in recital at the Hotel Plaza on the evening of Feb. 24 before an audience of music patrons and society people. His program, which opened with Handel and Monteverde, proceeded in true recital fashion to a group of lieder in German. In Franz's "Widmung" and Grieg's "Ein Schwan" and "Ich liebe dich," Mr. Mills sang with a fine sense of values and in a full, true baritone voice. His diction was very clear, but his foreign pronunciation decidedly American. Two familiar Russian numbers, "The Volga Boatmen" and Gretchaninoff's "Over the Steppe," he sang with a contagious spirit which aroused the enthusiasm of his audience. Harriet Ware accompanied Mr. Mills at the piano in four of her songs, three from the cycle "In an Old Garden" and "Stars," which were well received. Harold Genther was the accompanist for the rest of the program. P. P. B.

The Sinsheimer Quartet

The Sinsheimer Quartet, Bernard Sinsheimer and George Serulnic, violins; Karl Krauter, viola, and Percy Such, cello, were heard in the second of their series of three concerts in the Wurlitzer Auditorium on the evening of Feb. 25, assisted in one number by Phyllis Krauter, cellist.

The program began with a Haydn Quartet in G Minor, well played and an excellent contrast to two shorter

[Continued on page 30]



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HERTZ FORCES PLAY GOLDMARK RHAPSODY

Roland Hayes Makes Début
in San Francisco—Cortot
and Spalding Heard

By Charles A. Quiltzow

SAN FRANCISCO, CAL., Feb. 28.—The San Francisco Symphony, playing an American work; Roland Hayes, tenor, and Alfred Cortot, pianist, vied for the patronage of Sunday concert goers on Washington's Birthday, and though all three concerts were given at practically the same hour in the afternoon, there was a substantial following for each.

The Hertz forces offered Mozart's G Minor Symphony; Lalo's Concerto for 'cello, with Walter Ferner as soloist, and Rubin Goldmark's "Negro Rhapsody" at the Curran Theater. Mr. Ferner played with a breadth, beauty of tone, and command of technic which won him hearty applause and recalls. The Goldmark Rhapsody won keen interest. It is woven about themes suggesting those of spirituals. Evidence of contrapuntal skill was evident in orchestral effect. Though satisfactory as a whole, the work appeared to lack fluency in spots.

At Beatty's Casino, Mr. Hayes, appearing here for the first time, under the management of the Elwyn Bureau, aroused his audience to a cumulative series of demonstrations with the poignant sincerity of his art. He was especially appealing in lyrics of tender or profoundly emotional content, winning applause alike with his Negro spiritual group—"Steal Away," "Every Time I Feel de Spirit," "Sit Down" and "I Got a Home in That Rock" and his moving rendition of Schumann's "Ich Hab im Traum Geweint" and Rachmaninoff's "In the Silent Night." An aria from Gluck's "Roland" and the "Dream" aria from "Manon," Beethoven's "Adelaide," Schubert's "Die Forelle" and "Du Bist die Ruh," Dvorak's "By the Waters of Babylon" and other numbers completed the program. William Lawrence was a sympathetic accompanist.

Mr. Cortot appeared at the New Columbia Theater under the management

of Selby C. Oppenheimer, offering Beethoven's C Minor Sonata, Twelve Chopin Études, Schumann's "Carnaval," and Debussy's "Children's Corner" with his characteristic technical brilliancy and finish.

Albert Spalding was warmly received in a violin recital at Scottish Rite Auditorium on Feb. 20. Opening with a Tartini "Pastorale" and Corelli's "La Follia," the violinist drew repeated applause. The César Franck Sonata was excellently done with the able collaboration of André Benoist at the piano. A nocturne by Lilli Boulanger, Debussy's "Minstrels," Chopin's G Major Nocturne and other works followed. Repetitions and extras were insistently demanded and freely given. The concert was under the management of the Elwyn Bureau.

Edouard Deru, head of the violin department of the San Francisco Conservatory, was heard in recital at the St. Francis Hotel on Feb. 12. Two Bach Concertos, the E Major and the Concerto for three violins, in which Olive Hyde and Arthur Nord assisted Mr. Deru, were given. The Tartini Kreisler Variations on a Theme by Corelli; a Berceuse by Gabriel Fauré, Joseph Achron's "Hebrew Melody," and Ernest Bloch's "Baal Shem" completed the program.

Mr. and Mrs. Stanislas Bem were hosts at a reception and musicale in honor of Mr. Bem's former 'cello pupil, Flori Gough, who has lately been graduated from the Paris Conservatory, where she was awarded first prize as a 'cellist. The reception was given at the Hotel Whitcomb on Feb. 19.

Smetana's Quartet for Strings, "From My Life"; H. Waldo Warner's Scherzo, Alfredo Casella's "Valse Ridicule," Ernest Bloch's "Pastorale," and Havdn's D Major Quartet, Op. 64 No. 5, made up the program of the string quartet of the Chamber Music Society of San Francisco at its fourth concert of the season, given at Scottish Rite Auditorium on Feb. 17. The concert reached its climax of interest in the Bloch "Pastorale," which was impressive in its calm beauty and well-knit structure.

CHICAGO COLLEGE GIVES SCHOLARSHIP TEST DATES

Sixteen Free Tuition Awards Under
Noted Teachers Announced by
Carl D. Kinsey

CHICAGO, Feb. 28.—Dates for the examinations for the sixteen free scholarships to be awarded for the summer master term of the Chicago Musical College have been announced, and these promise to attract an even larger response from music students throughout the country than even in previous years. A large enrollment of applicants has always been received for these scholarships, according to Carl D. Kinsey, business manager of the College, and the present request for place in the competitions is far in excess of that made at this time of year for any preceding examination. Especial interest attaches to the situation, as only fifty applications will be received for any of the scholarships to be awarded.

Some of the most famous teachers in America will give two lessons a week absolutely free to those winning preference in the final examinations. The schedule for the preliminaries devotes five days to eliminations for the second and final contest.

Contestants for five awards in piano under Percy Grainger, and in two in violin under Leopold Auer and one under Leon Sametini will be examined June 21. Those competing for voice work under Herbert Witherspoon and under William S. Brady will meet on June 22. Richard Hageman and Sergei Klibansky will test those wishing to study singing under them on June 23. Examinations for voice scholarships under Isaac Van Grove and Florence Hinkle, and for the organ scholarship under Clarence Eddy will be given June 24. Charles Demorest will examine those applying for a scholarship in his motion picture organ course on June 25. The final examinations for all sixteen awards will be held on June 26 and 27. The details of the awards and application blanks may be had by addressing the Chicago Musical College, it is announced.

GANZ FILLS TRIPLE RÔLE IN ST. LOUIS

First Hearing of Strauss
Work Given by Enlarged
Orchestra

By Herbert W. Cost

ST. LOUIS, Mo., Feb. 28.—Rudolph Ganz appeared in a triple rôle at a special concert of the St. Louis Symphony on Monday. He conducted, played the piano, and accompanied his own recordings of Liszt's E Flat Concerto on the Duo-Art. The orchestra numbers included the Overture to Schubert's "Rosamunde," "L'Arlesienne" Suite by Bizet, the Paris version of the "Tannhäuser" Overture and Moszkowski's "Malaguena." Mr. Ganz played in truly brilliant fashion the Liszt Concerto in A Flat. There was a large audience.

The St. Louis Symphony was increased for its thirteenth pair of concerts from eighty-one to ninety men, in honor of Richard Strauss' "Ein Heldenleben," played here for the first time. Music lovers had awaited the production of this work throughout the season and heard it with keen interest. A splendid reading was given by Mr. Ganz and his responsive orchestra. The performance was an immediate success. Nothing could have been in greater contrast to this work than the only other number on the program, Beethoven's Fifth Symphony.

At the Sunday popular concert two soloists were presented—Eugene Le Pique, pianist, and Mario Lanza, tenor. A St. Louis composer, Ellis Levy, assistant concert-master of the orchestra, was also represented. His work was "Valse de Concert," which he conducted. Mr. Le Pique played the Romanza and Rondo from Concerto No. 1 in E Minor, by Chopin, and, as an encore, gave the Étude, "A Capriccio," in F Minor by Dohnanyi. Mr. Lanza sang "Una Furtiva Lagrima" from "L'Elisir d'Amore" by Donizetti and "Vesta la Giubba" from "Pagliacci." He gave two encores. All the artists were enthusiastically received. Orchestral numbers were of Herbert's "American" Fantasy, the Scherzo from Tchaikovsky's Symphony No. 4 and the Overture to "Orpheus in the Underworld" by Offenbach. Several extras were added.

Tito Schipa, tenor of the Chicago Civic Opera, was the artist presented by the Civic Music League last Tuesday night at the Odeon. He delighted a large audience with his beautiful singing and gracious personality. He sang works by Caccini, Pergolesi, Massenet, Rogers, Paladilhe, Leoncavallo, Ponce and his own Ave Maria. Many encores were given. Jose Echaniz, the accompanist, played entirely from memory and gave two piano solos.

The Philharmonic Society, Frank Gecks, conductor, gave an ambitious orchestral concert in Central high school auditorium on Thursday evening. The most important numbers were two movements from Beethoven's Seventh Symphony and Tchaikovsky's "Nutcracker" Suite. Mable Kraus, soprano, was soloist, essaying an aria from "Louise" and a group of secular works in approved fashion.

Pupils of Gwylm Miles and Alice Widney Conant gave a lecture-recital on Monday evening, illustrating the three operas to be produced here next week on the occasion of the Chicago Opera Company's visit.

North Carolina University Singers End Successful Tour

CHAPEL HILL, N. C., Feb. 28.—The University of North Carolina Glee Club, Paul J. Weaver, conductor, has recently returned from a short tour in the course of which it visited eight cities in the South. The program which the organization presented was patterned on serious lines and marks a departure in the work of such clubs in this part of the South. Another feature of the programs was the appearance of Jerome Swinford, baritone, who was soloist on each occasion. The club, accompanied by Mr. Swinford, will visit cities in the West for the first time next April, when it will be heard in Kansas City, St. Louis, Louisville, Chicago, Cincinnati, Nashville, Asheville and other cities.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Kienzl Opera Has Première in Vienna

VIENNA, Feb. 16.—Wilhelm Kienzl in his "Der Evangeliman," proved himself a composer of somewhat sentimental and popular music, but that is all. He does not seem to have lived from 1895 to 1925—that is, in the time of Mahler, Reger, Pfitzner, Strauss and Schreker. His work shows no tangible influence of the modern school in which he has lived. His last work, a dramatic allegory in one act, called "Sanctissimum," was given its first performance at the Vienna State Opera, on Feb. 14. It is merely a return to the time of "Der Evangelimann" and consequently a work that cannot but appear as a strange feature on the musical face of our day.

There was no need to prove again that Kienzl is not able to write music of any other type. That Kienzl is not willing to write otherwise may speak well for his firmness of character but it does not explain why the Opera accepted the work for production. "Sanctissimum" is a composition of exaggerated simplicity, which may be explained rationally, but not artistically.

The libretto by Henry Bauer is a makeshift drapery for a hackneyed idea: a minstrel decoys with his violin playing, the statues of saints at a church gate into dancing with the gargoyles and naiads. Suddenly the organ is heard, the saints step back into their niches, and the minstrel dies. Kienzl's music is elaborately thought out, but uninspired. It is effective only in the moments when it is reminiscent of "Der Rosenkavalier" and when a violin piece by Rameau is exploited. The production of this questionable novelty has served only to increase the number of protests about the gradual collapse of the Vienna Opera.

DR. ROBERT KONTA.

Katherine Goodson on Tour of Central Europe

VIENNA, Feb. 14.—Katherine Goodson, English pianist, reappeared here recently for the first time in several years on three occasions, the first in a concert with orchestra under the lead of Franz Schalk; the second with the Buxbaum Quartet, when she played the piano part in the Brahms Quintet, and the third in a piano recital of her own, in which she most particularly revealed her great art, fine feeling and technical mastery. When she had finished the regular program, the insistent recalls drew from the obliging artist almost a second program not on the bills. An interesting feature of the evening was the presence among the audience of numerous colleagues from the time when Miss Goodson was one of Leschetizky's pupils, and it seemed like a return to the famous fortnightly Wednesday evening classes at which she used to play.

A. F.

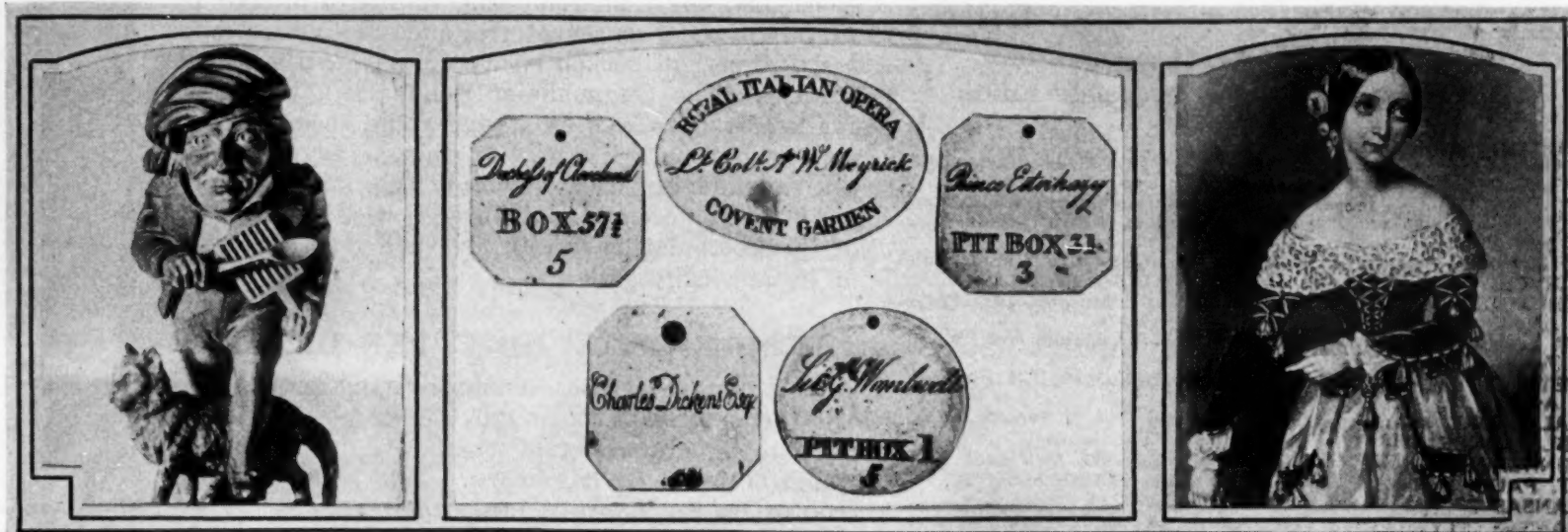
Borovsky Welcomed Back to Paris

PARIS, Feb. 14.—Alexander Borovsky created a sensation in the first of the six recitals which he is scheduled to give in the French capital this spring. Since his début in Paris in 1921 in the musical festival conducted by Koussevitzky, Borovsky has enjoyed phenomenal success with the French public. He has given twenty-one recitals since then, which, together with the six of this spring, will make a total of twenty-seven in four seasons. Mr. Borovsky is returning to America for his third season in January, 1926.

VENICE, Feb. 17.—Franz Schalk, director of the Vienna State Opera, has come to Italy for the first performance of the new Wolf-Ferrari opera, "The Golden Cage," which will later be produced in Vienna.

DRESDEN, Feb. 14.—Eleanor Painter, who scored a big success at the opera here in "Madama Butterfly" after her return to opera in Berlin, has gone to Wiesbaden, where she will continue to appear in operatic rôles.

Opera Museum Revives Memories at Covent Garden



From the Illustrated London News

WHEN OPERA IN ALL ITS GLORY HELD SWAY AT COVENT GARDEN

From the Exhibit, Left to Right: A Wooden Caricature of Richard Wagner, Beating a Gridiron with a Spoon, Made in 1861 After the Production of "Tannhäuser"; Old Admission Ivories for Season Subscribers Inscribed with the Names of the Holders of the Seats; Fanny Persiani, the First Prima Donna of Italian Opera at Covent Garden, for Whom Donizetti Wrote "Lucia"

LONDON, Feb. 14.—Covent Garden, in memory of its operatic glories of the past, has opened an opera museum similar to those at the Opéra in Paris and La Scala in Milan. Richard Northcott, the archivist of the theater has arranged this interesting collection of relics of famous singers conductors and composers, in the form of letters, manuscripts and mementoes of their private lives. The exhibit also includes a dramatic library and collections of old door checks and tickets which illustrate the changes in the customs of opera-going. In the display are faded pictures of tenors and coloraturas, who made Covent Garden famous in the days of the Royal Italian Opera, among them Fanny Persiani, the first prima donna in Italian opera at Covent Garden, for whom Donizetti composed "Lucia di Lammermoor." There are faded playbills of premières and "command" performances, yellowed memories of a once glorious past.

Of particular interest to Americans, many of whom are among the curious sightseers who crowd the exhibit daily, is a lively self-caricature of Caruso, dated 1904 and made on the back of a

restaurant menu after what must have been a gay dinner party, for the sketch is also signed by Tosti and Puccini.

Old scandals have been brought up by the presence of some of the pictures in the collection of more than 400 photographs, drawings and prints, among them the famous suppressed picture of Bismarck and Pauline Lucca. The celebrated statesman's devotion to the singer was a byword of the day and once, in an off moment, he let her persuade him to be photographed with her. His family, outraged by the picture, bought up all the copies and destroyed them. The one which escaped their fury now hangs in the Covent Garden Museum.

Royalty and its patronage of music is celebrated by a series of souvenirs. A program of a concert at Buckingham Palace in 1840 bears the names of both Queen Victoria and Prince Albert among the artists and a royal badge in silver-gilt used for admission to the Prince Regent's box from 1815 to 1820 puts the modern pasteboards to shame.

Season subscribers in the days of Covent Garden's glory, were given admission "ivories" on which their names were carved and the collection on exhibit shows discs bearing the names of such famous opera goers as Charles

Dickens and Prince Esterhazy. Earlier admission checks were in the form of coins, very much like the checks now used in the opera cloak rooms. These bear the name Covent Garden, the date, some of them are dated as early as 1762, the part of the house and the number of the seat.

Other strange relics in the showing include a miniature gold chime, an inch by an inch and a half in size, which is wound up by the top ring and which Donizetti wore as a fob seal. There are several remembrances of practical jokes, too, showing that our ancestors had a sense of humor, among them, a set of miniature razors which bear the date 1830 and the inscription "from the gentlemen of the orchestra, King's Theatre." They were presented to Sir Michael Costa, when, as a beardless youth of twenty, he became assistant conductor of Italian opera. There are hundreds of such mementoes on exhibit, from private letters to autographed scores, and from records of moments of glory to those of fun. The Museum, although it has been but recently opened, bids fair to become an institution. To the old-timers, however, it is a sad reminder that there are memories at Covent Garden, but no music.

Madeline Keltie Triumphs in Opera Abroad

NAPLES, Feb. 24.—Madeline Keltie of Boston scored a personal and artistic success at the San Carlo Opera here, where she appeared in the title rôle of "Tosca." Miss Keltie was recalled several times by the critical audience and was forced to repeat the "Vissi d'arte." Her triumph here followed upon an equally successful début a fortnight ago at the Nice Opera House, where she sang the leading part in "Madama Butterfly."

Honegger's "Le Roi David" Has Swiss Première

GENEVA, Feb. 14.—Two performances of Arthur Honegger's "Le Roi David," which had its first performance in Paris last year, established firmly the reputation of the composer in his native Switzerland. The first hearing with the Romand Orchestra under M. Ansermet was a veritable triumph for the young composer. The soloists were Rose Féart, M. Panzera and Roland-Manuel. Coming after the first performance of "Pacific 231," this larger work brought forth an ovation for the composer.

Scala to Visit Vienna for Opera Season in April

MILAN, Feb. 16.—The entire company of the Scala with the orchestra and Arturo Toscanini at its head will go on tour to Vienna in April, it was said here this week. The company will take its regular Italian repertoire to the Austrian capital. Several members of the famous Toscanini troupe appeared in Vienna last year in the open-air production of "Aida" which was conducted by Pietro Mascagni, but the proposed visit this spring will mark the appearance of the entire company.

MARGUERITE VALENTINE

Pianiste

Triumphs in Recital at Aeolian Hall, Feb. 19th, 1925

NEW YORK TIMES

"Marguerite Valentine made a debut 'WITH A DIFFERENCE' at Aeolian Hall last night when a full house greeted the English pianist. . . . With a rare program . . . Miss Valentine played as a cultured human being to whom good music was a part of life. Her audience caught the spirit and though she dodged its flowers and encores, the house brought her back for a last crooning caprice by Sinding and another of Mendelssohn."

HERALD TRIBUNE

"Miss Valentine's playing was amply, but not injudiciously vigorous, with competent technical skill and fluency. The fervor in Miss Valentine's performance of the finale in the Sonata indicated no lack of expressive ability. Her hearers were warmly responsive."

NEW YORK SUN

"She showed possession of a musical mind, and her technical assets were praiseworthy."

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NEW YORK, MARCH 7, 1925

MUSICAL PROGRESS AND THE NEW GUGGENHEIM FOUNDATION

DOLLARS have never brought a golden age. But America's wealth, devoted far-seeingly to advancement of the cultural and ennobling arts, may yet bring about such changes as only the hardest visionaries have contemplated. The time may not be so far distant when wealthy citizens, moved to rid themselves of surplus fortunes in ways that will most benefit humanity, will vie with one another in promoting and financing great musical movements not possible in any other country. Recent years have had harbingers that in themselves were sufficient to cause slow-moving persons to rub their eyes. Musical endowments, once reckoned in terms of hundreds of thousands, now are being checked off in millions. This is the American way in business progress. It is natural that it should be so in progress for art.

Latest among foundations of importance is that announced by Simon Guggenheim, former United States Senator from Colorado, and Mrs. Guggenheim, as a memorial for their son. Music, it is true, is only one of the educational and research factors in the plan for scholarships at home and abroad. But with the increasing part music is playing in education—as in all life—it is to be expected that a considerable part of this generous endowment of several millions will be devoted to the tonal art.

The scholarships to be provided will be notable for their liberality. No age limit has been set and there are no barriers as to sex, color or creed. Studies or research can be carried on in any land, according to the advantages to be gained. Even the money to be expended on an individual scholarship will vary, according to the requirements. Various other scholarships already established require study in a particular place or institution, with certain

limitations tending to exclude many persons of talent who might be most benefited; and the new foundation, supplementing these, will tend to provide opportunity for those who, for one reason or another, are shut off from the awards of these older foundations.

Still almost unscratched are the millions of the Juilliard Foundation, which has been awarding a number of scholarships. The American Academy at Rome, the Pulitzer awards, the Fontainebleau selections, and the numerous scholarships proffered by private musical conservatories and other educational institutions, all beckon encouragingly to the gifted student. The Guggenheim Foundation, providing for research as well as study, would seem to have a place distinctly its own in this array of opportunity which America, now only beginning to learn what can be accomplished through wise expenditure of its accumulating wealth, is placing within reach of its musically gifted.

THE "COMPOSITE" IDEAL PERFORMANCE

ONE of the vagaries of music-giving is that performances are continually being judged according to the standards of composite performances which no one ever has heard. This is particularly true of opera, but in a measure it applies also to orchestral music and to the playing or singing of individuals. The ideal that is never fully realized need not be a thing of the imagination or of bookish taste. It may actually be the product of experience, but of a series of experiences rather than of one experience.

As an example, take a performance of "Tristan und Isolde." It is easy for opera patrons of long memories to set a standard for this work which they may never live to see realized, because this standard is based on the best features of a number of performances (with none of their weaknesses), rather than on what was ever actually achieved at one time. They may go back thirty years for an *Isolde*, twenty-five for a *Tristan*, only five for a *Kurwenal* and perhaps find their *Brangäne* among the artists of ten years ago. For the sake of the illustration, these may be said to be artists who never were assembled in one cast. Yet, to be a satisfactory performance, "Tristan und Isolde" today must have such a cast, plus the best conducting the work has known.

Nor does this measuring rod stop with such generalized exactions as those imposed by a "composite" cast. A single rôle may similarly be gaged by a synthetic ideal. One *Isolde's* singing, another's appearance, another's gestures, and even bits of detail extracted from otherwise unimportant impersonations, all fit into the veteran opera-goer's mental picture of the rôle as it ought to be.

Though it may well be that never in all his experience has he seen any *Isolde* embodying all these virtues, the circumstance that at various times and in various individuals he has come upon them, one at a time, has enabled him to piece together an ideal from actual experience, and this makes him a very difficult observer to satisfy. Apply this same test to each of the other characters, then to the orchestra, the stage business, the scenery, the costumes and to the entire ensemble. There results a composite picture wherein each component part is in itself composite. The hope of meeting the expectations of the veteran opera patron then becomes even a little fantastic in its remoteness.

The same situation exists with regard to a standard orchestra work, say, Beethoven's Seventh Symphony. The tone of one orchestra, the precision of another, the balance of a third; the particular treatment of the Scherzo by one conductor, the conception of the Allegretto presented by another—this fusion of many details of perhaps widely separated performances tends to make the really satisfying representation a very rare event, indeed.

To admit the truth of this with respect to one's own attitude is not to merit being called hypercritical; but it perhaps is wise for those of long memories to recall—when protesting against the shortcomings of our latter-day performances—that only very rarely, if ever, were they present at performances in the past which actually had, singly and individually, the measure of excellence that is being demanded of the current ones by reason of these composite ideals.

SPEAKING of the new orchestration, it may be suggested that the ultraists continue to overlook some potent timbres and combinations. Who will be the first to score a work for three cash-registers, two dental drills and a water hydrant?

Personalities



Artist Takes Winter Stroll by Sea

Snatching a brief day from her concert activities, Dusolina Giannini, soprano, recently paid a visit to Atlantic City, N. J., where she found the midwinter sunshine most invigorating. The artist is shown while strolling on the Boardwalk with her manager, Daniel Mayer of New York. The third member of the party is "Vent," Miss Giannini's newly acquired Pekingese.

Coolidge—The musical traditions of the White House bid fair to be upheld by John Coolidge, son of President and Mrs. Coolidge. Together with a number of other students at Amherst College, the President's son volunteered to sing in the chorus of Gilbert and Sullivan's "Yeoman of the Guard" when the opera will be presented by the members of the faculty of Smith College in Northampton, Mass., this month.

Adler—Not many musicians have had towns named after them, but Clarence Adler, pianist and member of the New York Trio, has been honored by the citizens of what was formerly Averyville in the Lake Placid region of New York State. As a tribute to the musician, who has his summer estate, "Ka-ren-i-o-ke," there, they petitioned to change the name to "Adlerville," and the North Elba town board put its official sanction on the proposal.

O'Connell—Mary Frances O'Connell, a member of the ensemble of "The Student Prince," now running in New York, won a competition among 200 vocal students and four members of the Metropolitan Opera Company to create the leading rôle in Lazare Saminsky's opera, "Gagliarda of a Merry Plague," which had its first presentation recently under the auspices of the League of Composers. Miss O'Connell, who is twenty years old, is a native of Mobile, Ala. Her father, J. C. O'Connell, is music critic of the *Montgomery Advertiser*.

Zathurezky—The hobbies of artists are various. Eduard Zathurezky, violinist, who made his American orchestral début with the New York Symphony recently, is very much interested in transportation problems. His father is in the railroad business in Czechoslovakia, and young Zathurezky, next to his music, has always loved everything connecting with this industry. In New York he has become fascinated by the subways and insists on being left alone to find his way around in these mazes, so that he can figure out routes for himself!

Mengelberg—The venerable New York Philharmonic has its roots deep in the musical soil of America, and a bit of its history recently came to light when the season's first students' concert by the orchestra under Willem Mengelberg was broadcast. In reference to this radio program a letter was received at the orchestra's headquarters which read as follows: "Just a line to tell you that the son and family of U. C. Hill, who called together the musicians of New York in April, 1842, and was an early president of the society, heard your concert. I have the bâton he used before me as I write, marked with his name and the date and words 'Philharmonic Society.'"

Scott—When Henri Scott appeared in William Wade Hinshaw's Opera Company as *Schikaneder* in Mozart's "Impresario" at the Valparaiso, Ind., University recently, he was greatly surprised, and incidentally made happy, by being called before the curtain between the acts by the president, Dr. Horace M. Evans. The latter, after highly commending the artist and the other members of the company, conferred upon Mr. Scott the honorary degree of Doctor of Music. This title, Dr. Evans declared, Mr. Scott richly deserved for his achievements in music. Dr. Evans then conferred the degree of Master in Music upon several other members of the company, including Hazel Huntington, Lottie Howell, Francis Tyler and Willard Sekberg.

Heifetz—Among the hobbies of a well known recitalist is the playing of practical jokes. The columns of a New York newspaper recently carried this notice: "Jascha Heifetz as Butler. Violinist in Disguise Waits on Guests at a Dinner Party. Palm Beach, Fla., Feb. 16.—Jascha Heifetz, violinist, won another artistic triumph here last Saturday night when, disguised as a butler, he waited on the eighteen guests of Mr. and Mrs. William May Wright at a dinner party given at their home. Behind a false mustache and sideburns, Mr. Heifetz was recognized by only one guest as the distinguished artist. Besides opening doors and announcing the guests, Heifetz carried the rôle of butler throughout the dinner, which he served personally. Afterward he removed his disguise and joined the guests."

Point and Counterpoint

By Cantus Firmus, Jr.

Buy a Record?



HE colorful verbiage of the phonograph record salesman is sometimes nothing short of marvellous. True, there are all kinds of prints—from the scented rotogravure supplement issued by the purveyors of De Luxe Scratcholas in Jacobean Period designs to the portable excuses for dancing in which the ants build their skyscrapers on almost any camping trip. The lyric passages devoted to the diva's trill are naturally less piquant than the catalogs which aim to set the shoulders swaying.

We prefer the latter. They're more entertaining.

Here are a few "blurbs" culled from the advance sheet of a firm which specializes in sizzling syncopation. Applying these methods to the more staid operatic disks in somewhat this style might help the cash register of the dealer:

Sextet from "Lucia" and the "Miserere":

"If nothing ever got your customers excited, these two selections will. . . . You tell the folks they're waiting on the shelves, and then watch the change hustle in!"

Barcarolle from "Tales of Hoffmann":

"Fling your eyes on the title of this big-count record. It's on its way to be the winning mamma. You may know a heap of things, but if you don't spot this, you'll be left at the post."

"Trovatore" Anvil Chorus:

"Hot sauce! It's bursting with blues and fancy enough to please the most particular strutter!"

"La Donna è Mobile" from "Rigoletto":

"You tell 'em, Clarence, there will be many handsome steppers movin' fast after this record of yours! They sure have sizzled over this. . . ."

Reviews as They Aren't Done

SUCCUMBING to the appeal of Cantus Firmus, Jr., to submit works of critical art, G. D. T. of Montclair, N. J., obliges with the following:

Music lovers throughout the city were immensely gratified last night at the first concert this season of Madame Vera Vocalina. The singer, who possesses one of the most extraordinary voices in captivity, again thrilled her audience with her delivery of unspeakable music.

In allegedly excellent voice, Mme. Vocalina began her program with a little Serbian song entitled, "I Do Not Love You" by Nutts. This was followed by the lively "My Wallpaper Rose" sung with great vivacity and almost violence. Vocalina's third number was characteristic of her own personality, and was entitled "Why Does Mona Lisa Smile?"—a melodious little sketch

by Rita Richvoice, a well-known singer of the last generation. For the conclusion of her first group, Mme. Vocalina chose that dramatic aria, "Fever Rages" from the opera "Diphtheria."

A short interval of rest was filled by a 'cellist, Miss Miwhata Scratcher, who played Bombski's "March of the Dumbbells" with spirit and dash. She also added her own composition, "Murders and Massacres" which was entirely unnecessary, especially since the killings were prolonged to such great length.

Mme. Vocalina's second group contained "Poor Little Chocolate Soda" by Dogbiskit; "Your Nose is Like a Rose" by some unfortunate individual kindly not mentioned on the program; "Dictionary Dick," a lively tune by Bones; and lastly, the favorite aria from "Butterplate." This was sung with such tragic intensity that the audience had a bad five minutes worrying about the accompanist, whom Mme. Vocalina threatened with various inimical gestures during the aria.

Though the audience stamped and howled with glee, Mme. Vocalina defied tradition and haughtily refused to render any encores. Finally, when her hearers were hoarse from shouting "Bravos" the singer appeared in a wrap of buffalo hide and rendered with touching appeal, "Give Me A Coughdrop."

It was an evening never to be forgotten, and Vera Vocalina proved beyond a doubt that her outrageous voice and terrible art are today worse than ever.

Erin Go Bragh!

THE local news editor who appended the following descriptive title to a familiar song must have been under the influence of Free State patriotic propaganda:

"The well-known Irish ballad, 'There Is a Green Hill Far Away.'"

NOW that gun-popping "Giovanni Gallurese," with its brigand hero, has been exhumed, there ought to be a big boom in the powder industry.

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BALTIMORE



they were proficient musicians in the pay of the city, like a municipal band, and formed a conservative guild, admission to which meant a long apprenticeship and severe tests.

harmonics of the fundamental tone though in some cases, the second rank is practically the same as the first only tuned slightly off pitch to give a wavering effect.

"Mixtures"

Question Box Editor:

What are the "mixtures" in an organ?

M. B.

Bellport, L. I., March 1, 1925.

Stops that govern more than one rank of pipes and consequently cause more than one tone to sound for each key pressed down. The tones are usually

The Furlong

Question Box Editor:

I recently saw in a book the term "furlong" referring to an old English dance. Can you give me any particulars about it?

M. D.

Louisville, Ky., March 1, 1925.

The word is merely a corruption of the Italian "furlana."

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

The Mediant

Question Box Editor:

Why is the third scale degree called the "mediant"?

F. C. T.

Indianapolis, Feb. 26, 1925.

Because it is half-way between the tonic and the dominant.

???

"Carmen" in America

Question Box Editor:

Can you give me the dates of the first production of "Carmen" in the United States? Was it at the Metropolitan Opera House?

A. J.

New York City, Feb. 28, 1925.

"Carmen" was given first in this country at the Academy of Music, New York, Oct. 23, 1878. It was sung first at the Metropolitan on Jan. 9, 1884.

???

The Two "Lucias"

Question Box Editor:

Was Donizetti's "Lucia" the first opera written on Scott's novel? Y. J.

Duluth, Minn., Feb. 21, 1925.

No, an operatic version of "The Bride of Lammermoor" by Alberto Mazzucato.

was given in Padua in 1834, a year before Donizetti's, which did not have its premiere until Sept. 26, 1835.

???

Two-line Octave

Question Box Editor:

What is the "two-line-octave"?

B. H. M.

Galveston, Tex., Feb. 27, 1925.

That comprised between C on the third space of the treble clef and the C above.

???

The Waits

Question Box Editor:

What is the origin of the term "waits" as applied to persons singing outside houses at night?

S.

Bel Air, Md., Feb. 27, 1925.

The word itself is derived from the Middle English "waitan" meaning "to watch." Originally the watchmen at the city gates announced the hours of the night on a pipe something like the shawm. They later grew more ambitious musically and became singers in the Fifteenth and Sixteenth Centuries

DORIS DOE, contralto, was born in Bar Harbor, Me., of a family that boasts Henry Rice, a renowned Welsh singer, but

was taken when very young to Palm Beach, Fla., where she graduated from the public schools. As a child she appeared professionally in light opera and church work. She studied the piano under her mother's direction in the School of Music Education, of which Mrs. Doe is head, and later studied accompanying under



Photo by Beidler
Doris Doe

Jeanne Boyd in Chicago, where she went when about sixteen years old. During the eight years of voice study which Miss Doe spent under Sybil Sammis McDermid, she accompanied many of that teacher's pupils in her studio. Miss

Doe made her Chicago debut in Fine Arts Recital Hall in 1922, but had been soloist with the Chicago Symphony, under Dean Peter C. Lutkin, in the annual "Messiah" performance for the three preceding years. Miss Doe has sung in many Chicago churches, among which are the Hyde Park Presbyterian Church and the La Grange Christian Science Church. Miss Doe came to New York in 1923, and has studied under Frank La Forge since that time. Since coming to New York Miss Doe has not had a free Sunday, owing to her many church engagements. She has sung in Rutgers Presbyterian Church, and is at present filling an engagement at the Marble Collegiate Church, Twenty-ninth Street and Fifth Avenue. Miss Doe has also had five seasons of Chautauqua work. She appeared in joint recital with Percy Grainger in the White House in the recent Lincoln's Birthday reception given the Speaker of the House. Miss Doe made her New York debut in Aeolian Hall on Feb. 16, 1925. She has appeared also in the South, singing in Jacksonville and Miami, Fla., and in Palm Beach, where her mother is a concert manager, and where Miss Doe makes her home.

RACHMANINOFF WINS SAN JOSE AUDIENCE

Pianist's Début Is Signal for Ovation—Young Artists Applauded

By Marjory M. Fisher

SAN JOSE, CAL., Feb. 28.—Sergei Rachmaninoff made his first appearance in this city recently, giving a piano recital in the Victory Theater under the management of Frank Healy. Mr. Rachmaninoff was accorded a great ovation. Numbers by Gluck-Saint-Saëns, Schumann, Chopin, Liszt and by the artist himself were given interpretations that were at once vivid, dramatic and vital and which aroused his auditors to such a pitch of enthusiasm that they forgot their usual reserve and shouted "Bravo!" and "More Rachmaninoff, please!"

The Pacific Junior Concert Orchestra, Lawrence Bellis, conductor, gave its second concert in the Christian Church recently, assisted by the San Jose High School Male Quartet under Cleo Parmelee. The orchestra is composed of some fifteen players of high school age. They gave a highly creditable performance. Suppé's "Poet and Peasant" Overture, Flotow's "Stradella" Overture and Elgar's "Pomp and Circumstance" March were the principal orchestral numbers and were played with enthusiasm and a fine feeling for real musicianship. Lloyd Adams, pianist of the orchestra, was accompanist for the quartet and for violin solos played by Arthur Straight.

The Santa Clara County Branch of the League of American Pen Women gave a radio program from KPO recently. Musical numbers were given by Marjory M. Fisher, violinist; Hannah Fletcher Coykendall, soprano, and Elita Huggins and Flora Cooper Von Schuckmann, pianists.

Mrs. Wallace Deming, soprano, and Miss Fisher, with Mrs. Earl Towner at the piano, appeared at a benefit for the Day Nursery.

Early Spanish music was the subject of an interesting paper prepared by

Mrs. W. K. Sword for the Music Study Club's last meeting. Illustrations were given by Alys Williams, pianist; Vivian Arnerich, soprano; Miss Arguella, soprano and guitarist, and by Miss Fisher. Marion Ives, retiring secretary of the San Jose Musical Association, gave a brief address. MARJORY M. FISHER.

Muenzer Trio Ends Tour

CHICAGO, Feb. 28.—The Muenzer Trio has returned from an extensive tour of Michigan, Indiana, Ohio and Ontario, having given nineteen concerts in little more than three weeks' time. Grand Rapids, Kalamazoo, Bay City, Detroit, Toledo, Flint and other cities extended a hearty welcome to the Trio. The members, Hans Muenzer, instructor of violin at the American conservatory; Rudolph Wagner, pianist, and Hans Koelbel, cellist, have now resumed their Chicago duties.

Chicago Contralto Fulfills Engagements

CHICAGO, Feb. 28.—Alvene Ressig, contralto, has recently returned to Chicago after an extended tour which carried her as far as the Pacific Coast. Among her appearances since coming back to Chicago have been recitals at the North Side Jewish Club, the Kenilworth Woman's Club and the Rogers Park Woman's Club. She has also resumed her positions as soloist at the Evanston Presbyterian Church and Temple Emanuel.

David Guion Presents Own Compositions before San Antonio Club

SAN ANTONIO, TEX., Feb. 28.—David Guion, composer and pianist of Dallas, was presented in a program of his compositions, at the St. Anthony Hotel recently. The event was the third musicale in the series of four sponsored by the Tuesday Musical Club. The large audience present expressed enjoyment of the works, which included two groups of piano numbers and three groups of songs beautifully interpreted by Daisy Polk of Dallas, soprano.

GENEVIEVE M. TUCKER.

Boston Activities

Boston, Feb. 28.

A piano recital by L. F. Motte-Lacroix, of the faculty of the New England Conservatory of Music, his second public performance under Conservatory auspices, brought a large audience to Jordan Hall, Friday evening, Feb. 20. The program included Mompou's "Catalonian Sketches," three of the Debussy "Estampes" and works by Beethoven, Liszt, Fauré, Roussel, Ravel and Chabrier.

By invitation of the New England Conservatory, Mlle. Nadia Boulanger, second Prix de Rome of the Paris Conservatory and a member of the faculty of the American Conservatory in Fontainebleau, gave an organ recital with analytical comment in Jordan Hall, Wednesday afternoon, Feb. 25.

Dr. Robert R. White, Jr., tenor, pupil of Emma Hosford, with studios in Huntington Chambers, this city, gave a program of songs on Wednesday afternoon at the Current Events Club in Newport, R. I., before a large audience. Dr. White sang songs by Schubert, Franz, Rubinstein, Henschel, Sinding, Bohm and MacDowell. Mrs. White was the accompanist.

Florence Ferrell, dramatic soprano, left this week for a 14,000 mile trip to the Canal Zone and South America. She accompanied her husband, the Rev. Dudley Ferrell, grand master of Masons in Massachusetts, who will visit officially ten lodges under the grand lodge jurisdiction. They will make brief stops at Havana, Balboa, Valparaiso and Buenos Aires, from which city they will sail April 14, arriving in New York May 5.

Owing to the success of the recent Jordan Hall concert of the Cecilia Society under the leadership of Malcolm Lang, the organization has been engaged to give the Polovetzian Dance and chorus from "Prince Igor" by Borodin and Scriabin's "Prometheus" with the Boston Symphony in Symphony Hall, on March 27 and 28. The chorus of 120 voices will sing with the Boston Symphony in New York, on April 9 and 11, and in Brooklyn on April 10.

A list of the engagements of Frederic Tillotson, pianist, as soloist during the present season includes a first appearance as soloist at Mount Holyoke College, followed by programs given with the Woman's Educational Club, West Newton; Impromptu Club, Brookline; St. Paul's School, Concord, N. H.; Worcester Club, Fall River Musical Club, Winthrop Woman's Club, Phillips Academy, Exeter, N. H.; Concord, N. H. Musical Club, Middlesex Woman's Club, Lowell; MacDowell Club, Boston; Newton Hospital, Newton; Fay School, Southborough; Commonwealth Country Club and Music Lovers' Club, Boston; Tuesday Club of Marlboro, and the Teachers' Association of Concord, N. H. During the rest of the season, Mr. Tillotson will make appearances at Wheaton College, Norton, Mass.; with the

Buffalo Choral Society, the Melrose Orchestral Society and the New Bedford Choral Society. These include a number of re-engagements.

Mary Harrison Curtis, soprano, and Ethel Marie McCarthy, contralto, pupils of Frank Doyle, were heard in recital on Feb. 17 in the Doyle studio. Miss Curtis sang songs by Arne, Rachmaninoff, Josten, Carew, Osgood, Rogers and Lehmann. Miss McCarthy's offerings included songs by Caldara, Cornelius, Hurlstone, Lieurance, Loomis and Saint-Saëns.

Claire Maentz, soprano, was acclaimed in a concert of the Quincy Teachers' Association in the New High School Auditorium on Feb. 12. The Boston Symphony Orchestral Club, Albert Sands, conductor, contributed to the success of the concert.

Charles Repper, composer and pianist, was the guest of honor at the Thursday Morning Musical Club of Watertown, Mass., on Feb. 19, at the home of Mrs. Winthrop W. Chamberlain. The program, which was the third in a series of "American Composers," was in charge of Miss A. G. Gerry. Mr. Repper played a number of his own compositions; and Gladys de Almeida, soprano, sang five groups of his songs.

Eleanor Bangs, soprano, pupil of Leslie B. Kyle, gave a program recently in Miss Kyle's studio. Miss Bangs gave intelligent interpretations of songs by Scarlatti, Mozart, Purcell, Puccini, Liza Lehmann, Herbert Brewer, Maurice Besly, George Henschel, W. J. Marsh, Arthur Foote and Ernest Harry Adams. Bernice Vinal was the accompanist.

Harriet Sterling Hemenway, contralto; Alexander Blackman, formerly concertmaster of Kansas City Symphony; Stella Robertson, mezzo-contralto, and Harris S. Shaw, accompanist, appeared in a concert given under the auspices of the Page Class of the Dudley Street Baptist Church, Roxbury, Mass., on Feb. 18.

Laubenthal Makes Boston Début in Recital

BOSTON, Feb. 28.—Rudolf Laubenthal, tenor of the Metropolitan Opera Company, made his local début here on Sunday evening, Feb. 15, in the series of the Boston Athletic Association. The artist won an ovation by the artistic use of his voice, which has intrinsic beauty and finish. He was obliged to give several encores, which included Siegmund's "Spring Song" from "Walküre," an aria from "Tosca" and an English song by Henschel. Augusto Vannini and his Symphony Players' Ensemble won commendation for their playing of a program including Nicolai's Overture to "Merry Wives of Windsor," Wagner's "Dreams," "Woodland Whispers," by Czibulka; an arrangement of Hebrew melodies, played for the first time here; "Love Song," by Rimsky-Korsakoff, "Oriental Chant," by Moussorgsky; a Dance by Karganoff, and excerpts from "Madama Butterfly," by Puccini. W. J. PARKER.

CHICAGO—Iliff Garrison, pianist, has returned to Chicago from a five weeks' tour of Colorado. He will remain here for a week, and depart once more for the West for concert appearances in Los Angeles and elsewhere.

"Singing Tones . . . Technical Virtuosity"
—Boston Evening Transcript, Feb. 20, 1925

MARIE MIKOVA

PIANIST

In Joint Recital
with Arthur Hartmann

Boston, February 19th



"For solo numbers, Miss Mikova played Rachmaninov's 'Prelude' in D-minor (it was pleasure in itself to get beyond not only the one in C-Sharp minor, but also beyond the G-minor); those two most familiar of piano pieces. . . . From Miss Mikova there came animated rhythm in the 'Prelude,' singing tones in 'Lotus Land,' deep-throated melody with light facile ornamentations in 'Hark, Hark, the Lark,' and technical virtuosity in the 'Scherzo.'—Boston Evening Transcript, Feb. 20, 1925.

" . . . A feeling for mood picturings. . . . The slow section of Chopin's B-minor 'Scherzo' was played with fine expressiveness. . . . Very definite abilities."—Boston Christian Science Monitor, Feb. 20, 1925.

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PHILADELPHIA HEARS COLOSSAL "NINTH"

Damrosch Forces Fêted With Soloists—Stokowski in Russian List

By H. T. Craven

PHILADELPHIA, Feb. 28.—A performance of Beethoven's Ninth Symphony that revealed all the beauty, majesty and compelling power of that masterwork was presented at the Academy of Music on Thursday evening of last week by the New York Symphony, under Walter Damrosch.

Repeated tributes of enthusiasm and admiration were paid to the conductor by the audience. Dr. J. Herbert Tily, on behalf of this ardent clientèle, presented a festive wreath commemorating the fortieth anniversary of Mr. Damrosch's command of the New York Symphony forces. In a brief address, Mr. Damrosch expressed his appreciation and reviewed the artistic progress which in four decades had elevated Philadelphia to the rank of one of the great musical centers of the country.

The presentation of the symphony was preceded by a delightful explanatory talk by the conductor, in which the motives of the Beethoven work were illustrated at the piano. The reading of the complete symphony, which followed, was informed by authority and a firm grasp of its enduring qualities of nobility and power. The solo quartet was composed of Ruth Rodgers, soprano; Helena Marsh, contralto; Charles Stratton, tenor, and Frazer Gange, baritone, who coped in masterly style with the very formidable difficulties of their parts. The audience taxed the seating capacity of the house.

The choral hymn was superbly voiced by members of the Matinée Musical Club and the Glee Club of the University of Pennsylvania. Both organizations disclosed the results of months of expert musicianly training and reflected brilliant credit upon Mme. Helen Pulaski Innes, who had been in charge of the Matinée Musical Club singers, and Dr. H. Alexander Matthews, who had guided the college students.

Leopold Stokowski submitted an all-Russian program at the Philadelphia Orchestra concerts in the Academy on Friday afternoon and Saturday evening. New to audiences here was the atmospheric Prelude to Moussorgsky's "Khoravanchina," flawlessly interpreted, and Prokofiev's "Scythian" Suite, which is based on the life of the ancient dwellers by the Black Sea, and is chiefly concerned with the sun legends of this remote people.

The instrumentation is frankly modern, with splashes of barbaric color, attaining a tremendous dissonant climax in the last movement picturing the "Cortège of the Sun." The other movements, termed "The Adoration of Veles and Ala," "The Evil God and the Dance of the Pagan Monsters," and "Night," disclosed an assured technical grasp of materials and a fluent talent. But as a whole, the score is lacking in depth of meaning and does not realize fully the wild beauty of the inspirational subject matter. It is not dull, but it is seldom great music. The program ended with a richly eloquent interpretation of the familiar Fifth Symphony of Tchaikovsky.

"Roméo et Juliette" was the Metropolitan Opera Company's offering in the Academy on Tuesday night. The performance of this musically watered version of a great tragic theme was of rather routine quality. Perhaps the saccharine score was partly responsible for the lack of thrills induced by the performances of good artists. Edward Johnson was the Roméo; Queena Mario was a comely Juliette; George Meader por-

trayed the swashbuckling Tybalt; Giuseppe de Luca was the Mercutio; Leon Rothier, the Friar Laurent. Others heard were Raymonde Delaunois, Max Altglass, Millo Picco, William Gustafson and Louis D'Angelo. Louis Hasselsmans conducted the Gounod score well.

POPULAR SUCCESS SCORED BY CINCINNATI SYMPHONY

William Kopp Leads Players in Absence of Fritz Reiner—Concert List Includes Fine Programs

CINCINNATI, Feb. 28.—In the absence of Fritz Reiner in Philadelphia, the Cincinnati Symphony's popular concert in Music Hall on Feb. 15 was conducted by William Kopp. Mr. Kopp has a sure beat, and the orchestra responded to his slightest wish. The program embraced an overture by Auber, the "Southern" Rhapsody of Hosmer and included a waltz by Strauss. Joseph Elliot, clarinetist, and Karl Kirksmith, 'cellist, played solos.

The Matinée Musical gave a program of good things on Feb. 17 in the ballroom of the Hotel Sinton. The Quintet of Dohnanyi was given by Ilse Huebner, Mrs. R. E. Wells, Mrs. William S. Simpson, Uberto Neely and Stephen Deak. Duets for soprano and contralto were contributed by Mrs. Philip Werthner and Rose Pitton-Kabbes. Mrs. Plogstet played the piano. Mary Ann Kaufman-Brown sang soprano solos. A chorus of women's voices was led by the president of the club, Mrs. Adolf Hahn, accompanied by violins in unison and Mrs. Morris Wickersham at the piano. Incidental solos were sung by Mrs. Schroder, Marguerite Dougherty and Mrs. Walter Tarr.

The Cincinnati Symphony Quartet, composed of Emil Heermann, Sigmund Culp, Edward Kreiner and Karl Kirksmith, gave two quartets in the Hotel Gibson on Feb. 17. The quartets were by Paul Hindemith and Haydn.

Ralph Lyford of the Cincinnati Conservatory gave a fine program on Feb. 18. He was assisted by several students. The orchestra also took part.

Benjamin Groban, baritone pupil of Giacinto Gorno of the College of Music, has been engaged at the Rockdale Temple in Avondale.

Florence Evans, mezzo-contralto, was soloist in the Bach Mass in B Minor with the Chicago Apollo Club on Feb. 16.

Charlotte Sandman-Angert gave a song recital in the Hotel Alms on Feb. 17 with the assistance of Walter Heermann, 'cellist; Ewald Haun, flautist, and Lucille Eilers, accompanist. She has a high soprano voice and good interpretative powers. PHILIP WERTHNER.

Children's Chorus Planned for Lima, Ohio

LIMA, OHIO, Feb. 28.—A plan to organize a chorus of some 200 singers recruited from the pupils in the public schools next autumn is announced by Gwendolyn Iona Price, assistant supervisor in charge of junior high school pupils. Miss Price is now at work on an interesting program to be given by children at Easter. She is leading a children's choir at Trinity Methodist Episcopal Church, of which Mark Evans, supervisor of the Lima public schools, is in charge. It is planned to make this choir a permanent one and to present it in a Sunday concert each month in the church auditorium. The music supervision staff of the fourteen public school buildings and the two high school departments is a large one. Much activity is shown in the division of band and orchestral music, which is under the direction of J. N. Du Pere, who leads and instructs several adult band and orchestral organizations in this and

neighboring cities. In addition to the regular prescribed program fixed at the opening of the school term, Aileen Scott, violinist, is giving instruction in violin in class periods in the schools, one lesson a week covering a period of ten weeks for the fifth and sixth grades. This is helping to build up the junior and senior high school orchestras. Instruction in band instrumentation is a feature of all high school classes.

H. EUGENE HALL.

Maria Jeritza Arouses Enthusiasm at Montclair

MONTCLAIR, N. J., Feb. 28.—The auditorium of the Montclair High School was filled to capacity, and many listeners sat on the stage, when Maria Jeritza appeared in song recital on Feb. 20. The occasion was the fifth in a series of concerts given under the auspices of Unity Church. Mme. Jeritza made a profound impression. The enthusiasm of the audience increased steadily until it reached an outburst of "Bravos" at the end of the program. The famous singer was at her best, especially in Schumann's "Widmung," which, from a viewpoint of artistic singing, was the masterpiece of the evening. Mme. Jeritza was assisted by Maximilian Rose, whose violin solos were greatly applauded, and by Emil Polak, who gave artistic cooperation at the piano. PHILIP GORDON.

LOS ANGELES.—Much interest is shown in the third summer master class to be held here by Yeatman Griffith, teacher of singing.

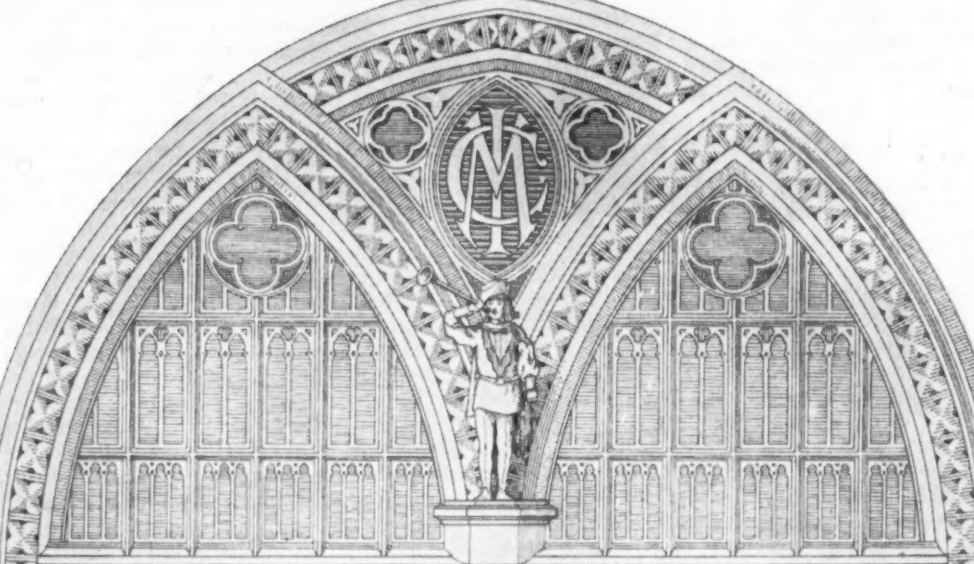
BACH CHOIR TO SING AT WASHINGTON CONFERENCE

Bethlehem Chorus Under Dr. Wolle Will Give B Minor Mass With Philadelphia Players

BETHLEHEM, PA., Feb. 28.—The Bethlehem Bach Choir has accepted an invitation to perform the Mass in B Minor at the International Conference of World Fellowship Through Music in Washington on April 16 next. The concert will be given under the leadership of Dr. J. Fred Wolle, with the accompaniment of fifty players from the Philadelphia Orchestra.

The chorus of 250 members will leave Bethlehem on a special Pullman train on the morning of April 16 for the national capital. The Moravian Trombone Choir of sixteen players, which announces the festival concerts at Bethlehem from the tower of Packer Memorial Church, will go with the singers to Washington.

The choir was chosen for the Washington concert as fitted to give expression to the religious and artistic ideals of the conference, which, as already announced in MUSICAL AMERICA, will be held during the week of April 13. The conference has been approved by President Coolidge and leading officials of Washington and is being sponsored by influential musicians and citizens of the capital.



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Complicated Rhythms of the Timpani Bring Primitive Lilts to Modern Ears

[Continued from page 5]

one time the first viola player of the Gewandhaus Orchestra in Leipzig. Artur Nikisch, the predecessor of Furtwängler, noticed that Mr. Friese was always looking at Schmidt, the "conductor from the rear," instead of at him.

"Friese," he said, "if you would rather play the *pauken*, just say so!"

And Friese, who was a very bold young boy, immediately "said so," and began his lessons as a timpanist under Schmidt!

"A kettle-drum player must be a first class musician and he must love his drums," says Mr. Friese. "I studied at the Leipzig Conservatory and became acquainted with all the instruments and the theory of composition and orchestration. You know, there is a great gap between the drummer and the timpanist. A drum makes noise. A kettle-drum makes music, for it has pitch and resonance. To master all of the secrets of this caldron is a difficult art. Much of it is acquired, such as the 'roll' and the skill in quick manipulation of the screws. But the greater part of it is natural. If you have not a perfect ear for pitch, you will never be a successful timpanist."

"When pupils come to me to learn the timpani in a few lessons, I tell them they cannot do it. It takes several years, and one must also be educated musically in order to be familiar with the scores of the things one plays. Above all, you must have a thorough knowledge of harmony. If it is necessary to tune the drum in C, E and G how can a timpanist function if he cannot hear a third or a fifth?"

How a Fly Interrupted a Concert

"To be sure, the kettle-drum only comes once in a while in many scores," says Mr. Friese, "but for that very reason, if for no other, it needs an alert mind. The first thing I ever played was the 'Oberon' Overture in Leipzig. I was so excited about making my debut that I made it one beat too soon."

"There is a story about a dumb timpanist who used to fall asleep before his part came, and when he was not asleep he was so absent-minded that he was totally unconscious of all that was going on about him. In the middle of a beautiful pianissimo passage, upon which the orchestra had rehearsed many weary hours, he noticed a fly upon the lovely new drum top which he had just stretched across the kettle on the previous night. In anger he smote it with his timpani stick and utterly ruined the music through which the conductor was so carefully leading his muted violins and muffled wood-winds. So you see a timpanist must at least be musically conscious if not musically educated and appreciative."

"What earthly good is a timpanist who only knows the timpani part of Beethoven's Ninth Symphony? What a narrow outlook he has! And nowadays, in modern orchestration with its cross rhythms and atonality, the kettle-drummer's problem becomes one of the most difficult."

The advent of the symphonic poem and the music-drama, each with its absolute

musical continuity, has brought a new problem. Formerly when there was a break between movements and between scenes, clapping would follow and the timpanist would seize this opportunity to retune his instruments. Now it becomes necessary to adjust them against the ever modulating music of the other instruments. While the orchestra is running the gamut of every half-note in the Western scale, the timpanist is seen bending affectionately over his kettles and finding, wholly by ear, a C Sharp and G, having just dispensed with E and B. All this must be done so that it cannot be heard and in a very short time. A glance into the scores of Strauss' "Elektra" or "Salome" will prove this conclusively.

Hence the machine drums came into being. They are adjusted by foot, but because of the wires and screws which their apparatus requires, the vibrations are somewhat cut off and the sound is not as thrilling for big climaxes. Most timpanists prefer the old hand-tuned drums. "It is the same vital problem which the entire world is facing," said Mr. Friese philosophically. "It is the replacement of good old fashioned handcraft by machinery. Of course, they are efficient and very necessary to a certain extent in modern music, but when I put myself wholly into my music and reach tremendous crises, it is always with my hand-tuned drums."

Mr. Friese believes that rhythm, perfect pitch and musicianship are the primary requisites for a timpanist.

"I am sure," says Mr. Friese, "that I am supported in this by the best known timpanists in the country, including Karl Glassman of the New York Symphony, Joseph Zetzelman of the Chicago Symphony, Frederick Sietz of the Chicago Opera Company, Oscar Schwar of the Philadelphia Orchestra, August Kirchner of the Metropolitan Opera Company, Mr. Manzer of the Detroit Symphony and Albert Ritter of the Boston Symphony."

One is prone to laugh at the "hardware" of the orchestra, but the kettle-drum for one instrument must come out of that category, for "it is no laughing matter," according to Mr. Friese. "It requires the care of a patient person, to keep the skins in good condition and change them every time they are not. In wet weather the skins loosen and in dry weather tighten. This of course affects the pitch. So a rainy day is as treacherous to a timpanist as it is to a fiddler. Drum sticks are another great care. There are many kinds, from the hard wooden ones to the soft felt ones for sustained tones."

Mr. Friese, having found it impossible to obtain perfect timpani sticks anywhere, has been reduced to making his own, with the assistance of his wife. He uses the best piano felt and sponge and Mrs. Friese sews a fine seam with silk thread and invisible stitches. "It is surprising how a seam can spoil the perfection of one's art," said Mr. Friese. "And it is the same with the skins. They should be as delicate as a violin string, but when one orders them from the factory one is liable to get a hippopotamus hide; so I always select mine personally."

Will the day come when the timpani will be used as solo instruments? Perhaps it is upon us now. Century after century the part played by the kettle-drum increases in length and complexity. Beethoven started the drum rolling artistically. Berlioz, Spohr and Meyerbeer followed with still more interest in the *Pauken*, as the Germans call them, and it was Wagner who capped the climax of nineteenth century timpani technique in Siegfried's Death March in "Götterdämmerung," in which he allowed the kettle-drums to have almost an entire solo to themselves.

Change to Realism

The change of music from absolute to realistic has undoubtedly been a factor in the growth of the percussion instruments' development. It is possible to use the kettle-drums effectively for battles and storms because such things are really not music but imitated sound, and the timpani approaches the realm of noise when it is employed with constant vibrations and rapid trills. If you have heard Berlioz's "Fantastic" Symphony and Wagner's "Flying Dutchman," you will appreciate the thunderous quality of the kettle-drum. It also has the possibility to describe, through its rhythm alone, things of a military and dance nature. The former is well illustrated in Beethoven's "Eroica" Symphony, Tchaikovsky's "1812" Overture and Liszt's "Battle of the Huns," and the latter in Stravinsky's "L'Oiseau de Feu" and "Sacre du Printemps."

Besides its graphic use in fortissimo passages, the timpani are capable of creating moods of mystery and apprehension by beautiful piano effects. In such cases a cloth is put over the skin, the sound is muffled and the composer indicates this by "Timpani coperti" or "Pauken gedämpft." This one finds in Mozart's "Zauberflöte" Overture and Schönberg's "Pelléas und Mélisande,"—to choose an early and a late example.

As a solo instrument the drum has a more meagre repertoire than the mossy double-bass. The first "drum solo" is attributed to Graupner's opera "Dido," in Hamburg, 1707. In Purcell's "Fairy Queen," solo drums open the Prelude to Act IV. Dopfer, a Hollander, wrote a kettle-drum concerto; Richard Strauss' "Burlesque" is dominated by timpani and piano; Elgar wrote a kettle-drum concerto for six timpani and orchestra, among his interesting Variations; Malipiero begins the second movement of his "Silence and Death" Symphony with a timpani solo, and one could name any number of works by Debussy, Casella, and other composers, which glorify the drum. For timpanic nuances Tchaikovsky's "Pathetic" Symphony, in its 5-4 movement, is one of the best illustrations. For detached notes of ominous and fate-predicting quality Bizet's "Carmen" is notable, and for the rumbling mystery of storms and death, any of the German romanticists, such as Weber and Wagner, have exploited the timpani to the nth degree.

In spite of all the steps taken by European composers in developing the drum department of the orchestra, the Oriental rhythm is lacking, as well as many of the rhythmic features of primitive Occidental music. Harmonically and melodically the timpani is at a high stage. Rhythmically it needs contact with primitive forces. Where is this possible to a greater extent than in

America, where Negroes, Indians and Esquimaux, with drum-beats in their very bones and blood, are to be found?

The only instrument of the Esquimaux is the drum, lashed with a cord of braided sinews. A glance into African music reveals Zulu kettle-drummers courting their ladies. The complex rhythmic patterns of the Chindau songs, brought here on the slave ships, have survived in American jazz, and old plantation melodies are redolent of the wealthy heritage of the folk-people of our country. Rain ceremonies and war songs, dances and serenades all used tone drums in primitive African music. Loud cracks are followed by muffled throbs

all the emotionalism of the Negro race comes out in its drumming.

A visit to American Indian reservations is further proof of our rhythmic background. Penobscott medicine songs, Omaha dance songs, the victory dance of the Cheyennes, the Pawnee Mother-Corn Prayer, Navajo mountain songs and Mexican Apache dances—all of these and many others are seen against a curtain of rhythmic complexity, beaten upon a drum. Many American composers have profited thereby—MacDowell in his Indian music, and Hadley in his "Salome," for example.

The drum is no longer to be considered an unimportant piece of hardware. It is combined not only with the art of music but also the dance, and of late, the America drama. It is perhaps the principal atmospheric factor in Eugene O'Neill's "Emperor Jones." Vachel Lindsay, American poet, imitates it in the rhythm of "The Congo," one of his finest poems:

"Fat black bucks in a wine barrel room,
Barrel-house kings with feet unstable,
Sagged and reeled and pounded on the table,
Pounded on the table
Beat an empty barrel with the handle of a broom,
Hard as they were able,
Boom, boom, boom,
With a silk umbrella and the handle of a broom,
Boomlay, boomlay, boomlay Boom!"

Os-ke-non-ton, baritone of the Mohawk tribe, who was heard recently in New York, uses a drum in which water regulates the pitch. There are at least eight types of modern kettle-drum employed in orchestras today, but a study of the mechanical evolution is a vast subject in itself. The tone drum has entered into the destinies of humanity more than any other instrument, with its portentous roll, its hypnotic beat and its jovial tapping. Whether timpani soloists will some day appear in individual concerts, as pianists and violinists are doing today, is a question which the future alone can decide.

H. M. MILLER.

Pietro Yon Gives Recital in Omaha

OMAHA, NEB., Feb. 28.—An organ recital by Pietro Yon, arranged with the cooperation of Louise Shaddock Zabriske, dean of the Nebraska Chapter of the American Guild of Organists, was given in the First Presbyterian Church before a distinguished and enthusiastic audience. Mr. Yon, a master of technique and registration, opened and closed his program with compositions of his own, the "Romantic" Sonata and First Concert Study.

MARGARET GRAHAM AMES.

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Letter of Appreciation to Instructor

Palm Beach, Fla., Feb. 23rd, 1925.

My Dear Mrs. MacDermid:

I am influenced by Doris' remarkable debut at Aeolian Hall, February 16th to offer my sincere congratulations to you. About seven years ago I looked all over the United States for a teacher for my daughter and finally decided upon you. That I made no mistake is fully proven. I consider it greatly to your credit that musicians of large calibre have no criticism to make on the placement of Doris' voice but place the credit with you, where it belongs.

Sincerely,
(Signed) Amy R. Doe

Sibyl Sammis-MacDermid Studio, 312 Riverside Drive, New York City Telephone Academy 3828

WATERTOWN PUBLIC HAILS ORGAN RECITAL BY DUPRE

Leon Weltman Heard in Violin Music—Other Programs Are Also Successfully Given

WATERTOWN, N. Y., Feb. 28.—Outstanding among this month's musical events was the organ recital by Marcel Dupré in the First Presbyterian Church. The auditorium was filled to capacity, with many persons standing. Mr. Dupré held the audience spellbound. Part of the program was devoted to a masterful improvisation, in the form of a symphony, on themes presented by the following city organists: Kate Elizabeth Fox, Edith Henderson, Wilhelmina W. Knapp and Gerald Stewart.

Leon Weltman, violinist and composer, gave a delightful recital on Feb. 18, in the auditorium of the Immaculate Heart Academy. Two of his own numbers were included on the program, a Berceuse and "Caprice Canari." Karl Amson accompanied. The artist was brought here under the tour direction of I. M. Gordon of Boston.

The monthly study program of the Morning Musicales, Inc., was held at the residence of Mrs. S. D. Gilbert. The guest artist was Charlotte Pierce Anderson, soprano, of Pittsburgh.

The first of a series of three chamber music concerts, under the management of Mrs. G. S. Knowlton, was given at the home of Mrs. Stuart Lansing. The program included Schubert's Quintet, and solos by Marie Rosanoff, 'cellist. With Miss Rosanoff, the quintet members were Mary Herter Norton, of the Herter Quartet; Gladys North and Lillian Littlehales, of the Olive Mead Quartet, and Dean Saunders of Hamilton.

Kate Elizabeth Fox, organist and choir master of the First Presbyterian Church, gave a short recital at the second of a series of monthly musical services in Trinity Church. W. W. K.

Jeannette Vreeland and Frederick Wyatt Appear in Wilmington

WILMINGTON, DEL., Feb. 28.—Frederick Wyatt, baritone of New York, formerly of this city, and Jeannette Vreeland, soprano of New York, appeared in a joint recital recently. The audience filled the big gold ballroom of the Hotel duPont. Both artists were cordially received. Mr. Wyatt is a pupil of Percy Rector Stevens. T. H.

Nicholas Medtner, pianist-composer, gave a recital at Yale University on March 2. On March 13, he will be heard in Baltimore.

DETROIT SYMPHONY GIVES NEW WORKS

H. H. Wetzler and Kolar Are Guest Leaders—Applaud Two-Piano Pieces

By Mabel McDonough Furney

DETROIT, Feb. 28.—Two performances of works new to America were given at the pair of concerts by the Detroit Symphony on Feb. 19 and 20. Hermann Hans Wetzler, who was born in Germany of American parents, recently returned to America and was present to conduct the premiere of his "Visions," six symphonic movements, given with the assistance of Frank Wrigley, organist, and Margaret Mannebach, pianist. They are based on a program derived in part from Dante's "Inferno" and seemed reminiscent of Wagner, Strauss, Puccini and others, though showing considerable originality. The idiom is modern, and a wind-machine is employed. The composer was singled out for a cordial reception.

The other "first performance" was that of Victor Kolar's "In Memory of a Friend," which was written in memory of Victor Herbert. Ossip Gabrilowitsch in a brief address paid a glowing tribute to Dr. Marion Le Roy Burton, who died last week, before the orchestra played the Kolar work. Owing to the memorial occasion, no applause followed this composition, but the impression it made was unmistakably favorable. Mr. Gabrilowitsch opened the program with the Brahms Variations on a Theme by Haydn and in it, as throughout the other numbers, the orchestra achieved some unusually fine results.

Guy Maier and Lee Pattison were the two-piano soloists, playing the E Flat

Major Concerto of C. P. E. Bach and Liszt's Concerto "Pathétique." The artists played as one in style and interpretation. The audience applauded vociferously and brought the soloists back for two superbly played encores, including a Valse by Arensky.

Boris Saslawsky, baritone, was the soloist with the Detroit Symphony on Sunday afternoon, Feb. 22. His voice was handled with skill and a keen dramatic sense in three Tchaikovsky songs, "The Volga Boat Song," Schubert's "The Wanderer" and "The Two Grenadiers" by Schumann. He obtained his best results in the latter group, the Schubert proving an excellent medium for his dramatic propensities. Mr. Kolar, associate conductor of the orchestra, led Wolf-Ferrari's Overture to "The Secret of Suzanne," excerpts from "Carmen," one movement from Mahler's Second Symphony and Herbert's "American Fantasy." Mr. Kolar extracted much beauty from these works.

Nicholas Garagusi and Mark Gunzburg gave the first concert in the new Bonstelle Playhouse on Feb. 22. In the local introduction of a Concerto for Piano, Violin and String Quartet by Ernest Chausson, the principals had the assistance of the Mozart String Quartet. The concert was thoroughly enjoyable. Mr. Garagusi contributed Vieuxtemps' Concerto in A Minor and a miscellaneous group, the latter containing a work of his own, "Eklog," the Wieniawski-Thibaud "Saltarelle" and a Spanish Dance. Mr. Gunzburg was heard in six Etudes by Liszt, and again impressed with the sincerity and virility of his work. Both added encores. The Mozart Quartet played Tchaikovsky's Andante Cantabile, to which Mlle. Cassan gave a mimetic interpretation.

and the Ohio Music Teachers' Association, which will meet jointly in annual convention in this city, April 20-24. Adhering to the policy of the Federation, the contest will feature music by American composers as far as possible and at the same time aims to give a representative group of musical compositions of the various standard forms. Districts entering the competition will have elimination contests prior to the State convention and the final adjudication for prizes will be made during the convention.

Havana Symphony Continues Success

HAVANA, CUBA, Feb. 16.—The sixth subscription concert of the Havana Symphony was given in the Teatro Nacional. Ursulina Sacz Medina, young Cuban pianist, chose Weber's Concerto for her first appearance with orchestra and achieved great success, playing with fine technic and artistic feeling. Miss Medina was recalled many times. The orchestra, under the baton of Gonzalo Roig, opened the concert with Weber's "Jubel" Overture. Other works on the program were an Aria in E by Bach for strings only; Karnanovo's "Hebrew" Dance, Sibelius' "Finlandia" and "Valse Triste" and Tchaikovsky's "Marche Slave." Amadeo Vives is visiting Havana. Mr. Vives is the composer of "Maruxa," "El Duquesito," "Bohemios" and "Doña Francisquita."

NENA BENITEZ.

The national treasury of the Mu Phi Epsilon Sorority has recently granted three scholarships of \$150 each to the following members: Lorraine Wood of Des Moines, Margaret Ramsey of Stockton, Cal., and Allie Belle Brown of Lincoln.

WICHITA HEARS SEAGLE

Baritone Honored at Local Reception by Friends and Pupils

WICHITA, KAN., Feb. 28.—The High School Auditorium was filled when Oscar Seagle, baritone, appeared in recital on Feb. 14. His program included works of Mozart, Brahms, Massenet and Rachmaninoff, modern songs and Negro spirituals arranged by H. T. Burleigh. He gave an informal talk on the latter numbers. The audience showed deep appreciation of the artistry of the singer. Mrs. Roy Rucker was at the piano for the recital. After the performance a number of friends and pupils of Mr. Seagle in Wichita and neighboring cities met at the home of Mr. and Mrs. Claude Stanley, where the artist was the guest of honor and sang several numbers.

Ada Wilk, head of the organ department of the Three Arts Conservatory, and her pupils appeared in a recital at the College Hill Methodist Episcopal Church on the afternoon of Feb. 15. Those appearing on the program were Ada Wilk, Everette Wise, Hortense Bailey, Georgia May Daniels, Mrs. Anna Pease, E. F. Cady and Mrs. Flora Hay, 'cellist. T. L. KREBS.

Ohio Organizations Sponsor Music State-Wide Memory Contests

COLUMBUS, OHIO, Feb. 28.—Mrs. Edgar Stillman Kelley, president of the Ohio Federation of Music Clubs and faculty member of the Cincinnati Conservatory, has authorized the announcement of a music memory contest for the young people of Ohio, to be conducted under the auspices of her organization



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ELIZETTE REED BARLOW, 48 George Street, New Bern, N. Carolina, August, 1925—Asheville, N. C.; September—New Bern, N. C.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

BEULAH BUTCHER CROWELL, 201 Wellston Bldg., 1506 Hodiament Ave., St. Louis, Mo. Summer Classes, June, July, August.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Jan.—Cincinnati Conservatory, June.

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GLADYS MARSALIS GLENN, 1605 Tyler St., Amarillo, Texas, April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo.

MANDELLEN LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. Normal Class, Jan. 5, 1925.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Chicago and Dallas, Dallas, February, March, April; Chicago, May, June, July and August.

Information and Booklet Upon Request

HARRIET BACON MAC DONALD, 825 Orchestra Bldg., Chicago; Albuquerque, N. M., March 12; Dallas, Tex., June 1; Cleveland, O., July 6; Detroit, Mich., Aug. 10.

MRS. KATE DELL MARDEN, 61 North 16th St., Portland, Ore., April 1, June 22 and Aug. 1.

MRS. U. G. PHIPPEN, 1536 Holly Street, Dallas, Texas. Normal Classes, June and August, Dallas, Tex.

July, Ada, Oklahoma.

MRS. WESLEY PORTER MASON, 5011 Worth St., Dallas, Texas.

VIRGINIA RYAN, 940 Park Ave., New York City.

MRS. STELLA SEYMOUR, 1219 Garden St., San Antonio, Texas.

ISABEL M. TONE, 626 So. Catalina St., Los Angeles, Cal., June, 1925.

MRS. S. L. VAN NORT, 224 Tuam Av., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

New York's Round of Concerts and Recitals

[Continued from page 21]

works forming the second group, an Adagio by Frank Bridge and Rachmaninoff's Serenade, in an arrangement by Arthur Hartmann, which had its first performance from manuscript. The final number was Schubert's C Major Quintet, Op. 163 in which the Quartet had the assistance of Miss Kraeuter.

The playing of the organization throughout the evening had all the characteristics of excellence which have distinguished it on previous occasions, and especial thanks are due Mr. Sinsheimer for presenting the Schubert work, which is heard all too seldom and which was particularly well given. J. D.

Frank Sheridan Impresses

The recital given by Frank Sheridan, pianist, in Aeolian Hall on Thursday evening, Feb. 26, revealed largely unsuspected excellences in this artist's equipment. Mr. Sheridan has not been often heard in New York, though his appearance as one of the soloists selected by competition for the Stadium Concerts series last summer had given an inkling of his ability.

His technical grasp is exceedingly able, though it is not obtrusive. So much was revealed last week by his playing of a group of Chopin and Brahms numbers. The first included the lovely Nocturne in D Flat Major, the Ballade in F Major, an Impromptu and the prodigious Etude in A Minor, which has been nicknamed the "Winter Wind." The Ballade and Nocturne were given with lovely clarity and poise, but in the last study the artist gave a performance truly impressive—blending largeness of conception, tonal appeal and most extraordinary mechanical command.

Two Brahms Intermezzi and the Rhapsody in E Flat Major were done with sobriety and a fine singing quality that made their greatly simple utterance very eloquent. Later came the mellow Prelude, Chorale and Fugue of César Franck, and, as a bit of display, the "Jeux d'Eau" of Ravel and Balakireff's colorful "Islamey." The opening numbers were a Rameau Gavotte and Variations and the Sicilienne and "Chromatic" Fantasy and Fugue of Bach.

Mr. Sheridan was recalled repeatedly and gave several encores. All in all, this recital seemed a very auspicious one for the pianist's future popularity and appeal, as he showed himself responsive to both the ideals of musicianship and brilliant virtuosity. R. M. K.

Erminia Ligotti and Co-Artists

Erminia Ligotti, soprano, who was heard in a recital last winter, again made her New York appearance in the Town Hall on Thursday evening, Feb. 26, with Michael Anselmo, violinist, and Romualdo Sapio, pianist, as assisting artists. Miss Ligotti possesses a light voice of an ingratiating timbre, which sometimes seemed a little insufficiently supported. The singer showed a degree of personal charm, which did much to compensate for a limited range of voice. Her numbers included arias from Catalani's "La Wally" and numbers by Pergolesi, Mozart, Gasparini, Strauss, Wein-gartner, and other moderns, as well as an American group. The violin solos of Mr. Anselmo were very smoothly executed and showed good phrasing, despite a certain lack of emotional fervor. Saint-Saëns' "Rondo Capriccioso" and works by D'Ambrosio and Granados-Kreisler were included in his list. Miss R. Barrett was his accompanist, and Mr. Sapio showed a veteran skill at the piano for the singer. R. M. K.

Grace Divine, Mezzo-Soprano

Grace Divine, mezzo-soprano, appeared in Aeolian Hall in recital on Friday evening, Feb. 27, with Frank La Forge, composer-pianist, at the piano. Miss Divine disclosed a voice of pleasing quality and healthy dimensions, which sounded to particular advantage in the songs of Coquard and Fourdrain. "Am Brunnen" and "Nofur" by Joseph Marx, and "A Dream" and "All Things Apart"

by Rachmaninoff were announced as "First Time" and "First Time in New York" respectively. They proved pleasing and grateful, though little else. Miss Divine sang Handel's aria, "Awake Saturnia," from "Semele," with dignity and repose, although there were times when the white quality of her voice was in evidence, no doubt due to nervousness. Strauss' "Ruhe, meine Seele" was beautifully sung, as was Brahms' "Auf dem Schiffe," which is better suited to the singer's style than the preceding "Verzagen." It was in Coquard's "Plainte d'Ariane" and Fourdrain's "Chanson Norvégienne" that she found her happiest medium. While neither is particularly astounding as a composition, Miss Divine contrived to make them naïve and appealing. The final group of John Alden Carpenter, Henry Hadley and the accompanist of the evening, was a representative choice of contemporary American composers. Carpenter's "May, the Maiden" was very well received. Mr. La Forge's accompaniments, as always, were model ones. W. S.

Bauer's All-Schumann Recital

Suggest to almost any patron of piano recitals the contingency of an all-Schumann program and it is probable that he will think simultaneously of Harold Bauer. This is in no sense a circumscription of his plenitudinous powers in other music. Perhaps of all pianists before the public today, he is least the specialist, as his prowess as an ensemble player has attested, together with the wide variety of the music to be found on his recital lists. But if Mr. Bauer plays other masters of composition quite as well as he plays Schumann, other masters of the piano do not play Schumann quite as well as he. Consequently, his all-Schumann recital in Aeolian Hall the afternoon of Feb. 28 was for Schumannists an event like a flag-hung holiday when armies come marching home from war. Lucky the reviewer behind whom there sat no enraptured matron sighing, "Oh, I adore this" at every familiar turn of phrase.

But if there was no lack of sentimentality in Saturday's very numerous audience, sentiment found no place that was not properly its own in the pianist's playing. Here was Schumann the romanticist and dreamer, but Schumann the man, as sturdy in his musical fiber as he was lofty in his aspirations, thirsting after beauty, but with nothing of self-pity blazoned on his sleeve. Mr. Bauer's playing was warmly emotional, but with this emotion always subordinate to fancy, to romance and to the purely musical desiderata of glowing tone, proportion of phrase, easy and unforced articulation of melodic line, and a continual play of those minor nuances which far more than the larger variations of dynamics are the piano's surest safeguard against tonal monotony. That many of the minor details of Mr. Bauer's interpretations were not the obvious ones, doubtless was one of the reasons for their charm.

It was again a tribute to the technics of Mr. Bauer's art that throughout this recital the listener scarcely thought of technical problems at all. Even that whirlwind Toccata, which the late James Gibbons Huneker styled the greatest of all studies in double notes—greatest because it is music first, and mechanics afterward—sprang forward under his fingers without a scintilla of show. Those who have worried with obstinate parts of the much-hackneyed "Papillons" must have wondered what it was that ever gave them their moments of grief. The D Major Novelette, if not so long in bar-length as some of its fellows, seemed to surpass them Saturday in the wealth of content it revealed through this interpreter.

Naturally, the mightiest muniment of the program was the Fantasy, its beautiful lines brimming with the poetry that no amount of mistreatment from lesser pianists has taken from it. Needless to say, Mr. Bauer's playing of it warmed the heart. There were also five of the "Kreisleriana" sketches, the B Flat Minor Romance, and, for the closing

number, the unfadingly lovely "Phantasistücke," completing a program of a comforting mellowness rather than one to dazzle or send the listener home walking on air. O. T.

Anna Diamond, Pianist

Anna Diamond, another of the rapidly increasing horde of precocious pianists, gave a recital in Aeolian Hall on Saturday evening, Feb. 28, with Boris B. Feibish at the second piano. She is possessed, like so many of the infant pianists of the day, of a technic that is amazing in one so small. It must be admitted that mechanics forms the greater part of Miss Diamond's pianistic outlook on life, and it is this quality, or lack of quality, that brings the sense of futility generally experienced after hearing a child prodigy. However, the program was not one to test the abilities of a poet. Liszt's Hungarian Fantasy, played with the very positive aid of Mr. Feibish, came first on the program, and a group that included the sparkling "Contrabandista" of Schumann-Tausig, followed. Two each of Valses and Preludes by Chopin received good performances as did the "Hexentanz" of MacDowell, although the last notes were blurred. A final group of numbers by Wroblewski, Schubert and Liszt transcriptions brought the solo program to a dazzling end. Mr. Feibish officiated once more with Miss Diamond in the first movement of the Weber Concert-stücke. Signs of approval were vouchsafed by the audience. W. S.

Levenson Composition Concert

A concert of the compositions of Boris Levenson was given in the Chamber Music Hall of Carnegie Hall on the afternoon of Feb. 28. The artists interpreting Mr. Levenson's works were Beatrice Fredson, soprano; Celia Branz, contralto; Elfrieda Boss and Jacob Mestechkin, violinists, and Leonid Mestechkin and Boris Levenson, pianists.

The concert began with two movements from a Sonata for Violin and Piano, admirably played by the Messrs. Mestechkin. The Sonata is melodious and bears a family resemblance to works by modern Russian composers. The Andante proved mellifluous and the Finale a clever piece of thematic development. Two groups of folk songs, Jewish and Russian, were effective, having an authentic ring to them. The Kaddish, arranged by Mr. Levenson, was especially impressive. Miss Branz sang the Jewish songs well and Miss Fredson equally so the Russian ones. Miss Boss played effectively "Dreams" and "Danse Orientale," and Miss Branz was again heard in a group of songs in English entitled "The Pavilion of Dreams." S. W.

Dusolina Giannini in Benefit

In her only New York recital this season, given as a benefit for the Sol-

diers and Sailors Club, Dusolina Giannini held in a thrall of vocal beauty the great audience which apparently filled Carnegie Hall to capacity the evening of Feb. 28. The young soprano, whose meteoric advance has been one of the most striking developments in recent musical seasons, was never more opulent of voice or more completely the mistress of her exceptional resources than on this occasion, and the concert was quite as notable for its musical worth as it was for its success as a benefit, something like \$16,000 being taken in at the box office, according to the next morning's report.

The program which Miss Giannini selected for this recital was one of sufficiently wide variety to test her abilities as an interpreter as well as a singer of lovely tone. She met the test like a veteran artist, serenely sure of her powers. She sang in Italian, French, German and English with almost equal facility, though the listener felt that, tonally, she was most at home in the Romance languages. Her English, particularly, had not quite the clarity of her Italian, yet it was difficult to say why this was so. The quality of the voice, perhaps—the fullness, roundness and richness of the vowels as she produces them—finds its most suitable medium in the tonal speech of her Latin ancestors. Numbers sung in Italian were Handel's Largo, Donaudy's "O del Mio Amato Ben," Mozart's "Non so piu cosa Son," Cimara's "Stornellato Marinara," and Tedesco's "Ninna Nanna," demanding in themselves a considerable variety of style. The soprano made tonal glory of the Largo, but it was not better sung than the examples of latter-day Italian writing.

Beethoven's "Die Ehre Gottes," Wolf's "Gesang Weylas," Schumann's "Widmung," Strauss' "Allerseelen," and Brahms' "Meine Liebe ist Gruen," demonstrated her ability to envisage the moods of lieder, and she proved in an aria from Gounod's "Queen of Sheba" that she has the gift also for theatrical singing. Whether she may yet become a singer of opera rather than concert is perhaps beyond even Miss Giannini herself to say, so early in her career. The character of the voice, however, inevitably prompts thoughts of the lyric stage.

The English group of Saturday's program came, as usual, at the end. It included Frank La Forge's "Crucifix," A. W. Kramer's "Invocation," and songs by Beatrice Fenner and J. W. Clokey. Mr. La Forge was also the accompanist of the evening, and his exceptional art played no small part in making this an unusual recital. B. A. O.

Cecilia Hansen Reappears

Cecilia Hansen effectively disguised the ubiquitous Vivaldi-Nachez A Minor Concerto, with which she opened her Carnegie Hall recital, on Sunday afternoon, March 1. She played the Largo movement with Charles Albert Baker at

[Continued on page 31]

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New York Concerts

[Continued from page 30]

the organ, a change which not only rounded out the concerto, but revived the interest of the audience. In the Szymanowski Sonata in D Minor for piano and violin, which she played with her husband, Boris Zakharoff, Miss Hansen displayed an ample technique and a tonality which, despite the stormy weather, was faultless. Her tone was full and virile, and even in the technical display passages did not become thin and brittle. Miss Hansen has lost none of the strength of her playing since last year, but it seems to have mellowed, to have gained grace and an intrinsic charm. There is not so much of the defensive feminist in it and more of the hoyden and, consequently, it has added a spirited sensitiveness to its innate force.

The Szymanowski work was melodious, and in the last two movements, when dance rhythms came to the fore, even tuneful. It was obviously of the composer's earlier, Franckian period, and did not betray its Polish origin as evidently as do his later and perhaps more characteristic works, but it had charm and a gay insolence which was decidedly provocative. Two Debussy transcriptions, "La plus que lente" and "Minstrels," Miss Hansen played with whimsical delight, and then turned to the inevitable final group of short numbers by Glazounoff, Scott-Kreisler, Paganini-Vogrich and Popper-Auer. The large subscription audience of the Wolfsohn Course braved the rain to hear Miss Hansen and, after the long program, demanded a series of encores. H. M.

Graveure Sings Again

Lovers of beautiful singing had a feast on Sunday afternoon when Louis Graveure gave his last recital of the season in Town Hall. The baritone has never sung with more consummate artistry nor has he presented a finer program. Works of the noblest order prevailed and the artist, in every case, rose to the heights demanded by the great composers he chose to interpret. The opening group contained four Italian classics, though not all by Italians—"Chi Sprezzando" of Handel, delivered with dignity and prophetic power; "Nel Cor Piu" of Paisello, sung with grace, verve and virtuosity; the splendid "Lasciatemi Morire" of Monteverde, as modern as anything written today, and finally, "O Del Mio Dolce Ardor" of Gluck. Contrast, astounding breath control, ravishing mezza-voce, brilliancy of

execution, and, above all, complete understanding and humanity of conception made them deeply moving. Thunderously applauded, Mr. Graveure encored, appropriately, with the famous recitative and aria "Omnia mai fu" from "Xerxes."

The second group, devoted to the more heroic Schubert, was composed of "Memnon," "Versunken," "Prometheus," "Lied eines Schiffers an die Dioskuren" and "Orpheus." Detailed description of this group would fill a volume. The songs show Schubert as a real giant, with the power of the Wagner of the "Ring," and with the most extraordinary demands on the singer's imagination and musicianship, to say nothing of range and endurance. Suffice it to say that Mr. Graveure's was a glorious display of all of these qualities, and he removed the clouds that all might see Schubert's towering height. Those who have only known Schubert through his "Winterreise" and "Schöne Müllerin" cycles, and perhaps a dozen concert favorites, would marvel greatly at these, so seldom sung. Brahms' "Salamander" was an encore to this bracket. Five Spanish arrangements of folk songs by de Falla followed with gay, southern colors and entrancing accompaniments.

The final group included more or less-known Russian songs, including Moussorgsky's "The Goat," sung with biting satire. The group was thrillingly delivered and necessitated several repetitions. Two charming Polish folk songs and many of Mr. Graveure's regular favorites were heard as encores. It would be difficult to imagine finer accompaniments than those furnished by Arpad Sandor. W. S.

WICHITA SPONSORS SINGER

Kansas Rotary Club Votes Subsidy for Soprano to Study Abroad

WICHITA, KAN., Feb. 28.—The Rotary Club of this city has voted a loan of \$5,000 to Kathleen Kersting, the young Wichita soprano, to enable her to pursue her studies for another year with Emma Calvé in Paris. The loan is to be returned "as and if she can." Kathleen Kersting has been for the last two years under the instruction of Mme. Calvé, and her work so far justifies the brightest hopes for her musical future.

The Saturday Afternoon Musical Club is perfecting arrangements for a musical scholarship loan fund for the benefit of talented girls who have not the means to pursue their musical studies. The fund is to be loaned on a strictly business basis, but without interest, and will extend over a sufficient number of years to meet the requirements of the beneficiaries. T. L. KREBS.

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Week of Opera at the Metropolitan

[Continued from page 4]

supplying the succession of arias necessary to provoke excitement among those to whom opera means set tunes and plenty of high tones. Antonio Scotti repeated his altogether admirable delineation of the penguin knight, and Lawrence Tibbett made Ford's monologue a thing to remember. The same cast as at earlier performances, including Lucrezia Bori, Frances Alda, Kathleen Howard, Marion Telva, Angelo Bada, Giordano Paltrinieri and Adamo Didur, provided an exceptional ensemble, which Tullio Serafin kept under remarkable control, the performance moving with unflagging zest and speed. This was Mme. Alda's farewell for the season and she was the recipient of special applause. Although his name was again omitted from the program, inquiry disclosed that the man who makes a little masterpiece of the plethoric waiter in the inn scenes is Louis Burgstaller. B. B.

"Meistersinger" Again

Wagner's "Meistersinger" had another hearing Friday evening. Maria Müller as *Eva* was a newcomer in the otherwise familiar cast. Miss Müller looked charming and she acted charmingly, but it cannot be said that the rôle of *Eva* was fitted for her, judging from this one performance. Her voice, of lovely quality and expressive, was not always to be heard in the ensemble numbers. Mr. Taucher's *Walther* was the familiar impersonation, adequate but undistinguished. Frederick Schorr was a thrice effective *Hans Sachs*, a bit too austere perhaps, but the beauty and intelligence of his singing made ample amends for his reserve. George Meader's *David* was again a delight. Mr. Schützendorf's *Beckmesser* has been developed into an admirable character portrait. Mme. Wakefield, Mr. Bloch, Mr. Rothier and the other interpreters were all excellent. Mr. Bodanzky's precision and comprehension of the score made for a well conceived and balanced performance. A.

"Giovanni Galluresi" Again

"Giovanni Galluresi," Montemezzi's early opera, which had its American première a fortnight ago, was given its second performance on Saturday afternoon with the same cast as that of the initial presentation, with the exception of Mary Bonetti, who took the place of Merle Alcock as a Shepherd's Voice. The opera impressed once more by its melody, which is continuous to a fault. Giacomo Lauri-Volpi sang the title rôle about as well as it could have been done, with beauty of tone and the legato which, it seems, only Italian singers possess. His first solo was especially well sung. Maria Müller as *Maria* looked well and sang generally with beauty and ease. During the first act, however, she seemed somewhat nervous and constrained, and her voice suffered accordingly. Some of her tones were barely audible, and sounded pinched. As *Rivegas*, the villain, Giuseppe Danise delivered himself with dignity and restraint, and the artistry of Angelo Bada made the small part allotted to *Bastiano* convincing. The remainder of the cast included Giovanni Martino, who was the eternally consoling father, Millo Picco, Adamo Didur, Vincenzo Reschiglian, Pompilio Malatesta and the aforementioned Mary Bonetti. The ballet of Rosina Galli and Giuseppe Bonfiglio was diverting and beautiful. Tullio Serafin was painstaking and energetic in the conductor's chair, and was, together with the composer, called before the curtain several times after the first act. W. S.

A Popular "Gioconda"

Justifying its revival by its popularity, "La Gioconda" had its seventh performance of the season on Saturday evening, Feb. 28. Tullio Serafin again dominated the production by the vitality which he brought to it and the two ballets, particularly, the "Dance of the Hours," remained among the opera's most interesting moments. A familiar cast headed by Beniamino Gigli as *Enzo*, gave a satisfactory, but, for the most part, uninspired performance. The duet in Act I between Giuseppe De Luca as *Barnabà* and Mr. Gigli was, however, sung with great finesse and beauty. "Cielo e Mar" was also a perfect piece of singing. Frances Peralta, except for an unfortunate tendency to sing off key, was an attractive *Gioconda*; Jeanne Gordon sang *Laura*

fervently, with true dramatic emphasis. Merle Alcock was *La Cieca*, and José Mardones, *Alvise*. The remainder of the cast included Vincenzo Reschiglian, Giordano Paltrinieri, Louis D'Angelo and Arnold Gabor.

H. M.

"Lucia" in Concert Form

The Sunday night concert at the Metropolitan on March 1 departed from its customary miscellaneous course by presenting Donizetti's "Lucia" without costumes or scenery. Queena Mario was a highly satisfying heroine, both in her first moments of sane joy, and later in the more dramatic interpretation of the "Mad Scene." Armand Tokatyan as the despairing *Edgardo* was at his best in the aria, "Fra poco a me ricovero," and with Miss Mario in the lovers' litany, "Verranno a te sull'aura." Other high points were Angelo Bada's aria, "Se tradirmi tu potrai" and the invincible Sextet. Grace Anthony sang *Alisa*; Vicente Ballester, *Lord Enrico*; José Mardones, *Raimondo*; Giordano Paltrinieri, *Normanno*, and Angelo Bada, *Arturo*. The chorus was up to its usual standard of excellence, and the orchestra played capably under Mr. Bamboschek. H. M. M.

HARTFORD ENJOYS OPERA

San Carlo Singers Give Four Works in Connecticut City

HARTFORD, CONN., Feb. 28.—The San Carlo Opera Company gave a series of four operas in this city. In "Rigoletto" a most creditable performance was given by Giuseppe Interrante in the title rôle. Tina Paggi was heard as *Gilda* and Giovanni Rosich as *Duke*.

A large audience heard "Tosca" on Jan. 30, given a fine performance with Anna Fitzu in the title part. "Faust" was given on Saturday afternoon before an audience which practically filled the theater. Much interest was shown in Amund Sjøvik's singing as *Mephistopheles*. Perle Barti appeared as *Marguerite*, and Ludovico Tomarchio as *Faust*.

"Trovatore" was given by a cast including Ada Salori, who showed dramatic ability as *Azucena*; Elda Vettori as *Leonora*; Leonard Snyder, as *Manrico*, and Giulio Fregosi as *Count Di Luna*.

BURTON CORNWALL.

Frieda Stoll Fulfills Engagements in West

CHICAGO, Feb. 28.—Frieda Stoll, soprano, was heard in a successful recital in the Watertown, Wis., Congregational Church on Feb. 15. Songs by Mozart, Staub, Foote, Del Riego, Dell'Acqua and Thomas Cook were included on the program. Assisting were H. C. Reichert, organist, and Esther Reichert, accompanist. Mme. Stoll was heard recently in Moose Hall, Fond du Lac, Wis., in a program given by members of the faculty of the Wisconsin College of Music.



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Koussevitzky Leads All-Russian List, Including Glazounoff Work, in Boston

BOSTON, March 2.—An all-Russian program given at the concerts of the Boston Symphony on Friday afternoon and Saturday evening, Feb. 27 and 28, had as its chief item Glazounoff's Eighth Symphony, in E Flat, Op. 83, which was played for the first time in Boston. It is music of thick texture and sonorous, though the thematic material is not of salient profile. It is never ungrateful to the ear, nor is it very stimulating music, despite occasional flashes of genuine individuality and vivid inspiration in the Symphony. Mr. Koussevitzky and the orchestra gave it an earnest, sympathetic and vivid reading.

Of fantastic nature were three charming pieces for orchestra by Liadoff, "Kikimora," "The Enchanted Lake" and "Baba-Yaga." The three tone pictures, based on Russian folk-tales, proved delightful impressionistic music. Glinka's melodious and pleasing Overture to "Russian and Ludmilla" and Tchaikovsky's "Romeo and Juliet" were given, the latter proving the most redeeming work on the program. The conductor's reading of this music was extremely eloquent and inspired, bringing beauty and warmth of imagination to the romantic music. Mr. Koussevitzky's interpretation was distinguished for dramatic skill and unity of conception.

People's Symphony Heard

At the fifteenth concert by the People's Symphony on Sunday afternoon, Feb. 22, Mr. Mollenhauer conducted Strauss' Tone Poem "Don Juan," one of the most pre-

tentious works yet undertaken by the orchestra. Painstaking rehearsing was manifest in an excellent performance which was noteworthy for fluency, lucidity and ardor. Mr. Mollenhauer conducted with sure stroke and the orchestra played with authority and precision. Also on the program was Beethoven's First Symphony, in C Major, not often heard here and well worth the hearing. A gracious piece by Saint-Saëns, "A Night in Lisbon," was well liked and had to be repeated. Ethel Woodman, contralto, the assisting artist, sang with warmth of voice and charm of musical style the aria "Amour, viens aider" from "Samson et Dalila." As an encore she sang Massenet's "Élégie" to accompaniment of harp and violin.

Zathurezky in Début

Eduard Zathurezky, violinist, made his Boston debut at Jordan Hall on Monday afternoon, Feb. 23, in a program which contained Lalo's "Symphonie Espagnole" and works by Corelli, Bach, Handel, Hubay, Zsolt, Paganini, Schubert-Wilhelmj and Wieniawski. Of especial note in his playing was his full, round and rich tone. Mr. Zathurezky's technique is highly developed and flexible. His command of rhythmic subtlety bespoke a fine order of musicianship. To his interpretations he brought absorption and ardor. Emanuel Balaban was a capable accompanist.

Biblical Drama Given

Henry Gideon and his Temple Choirs presented Eleanor Wood Whitman's "The

Builder," a Biblical music-drama, on Monday evening, Feb. 23, at Jordan Hall. The music for the play was arranged and adapted from various sources by Mr. Gideon, assisted by Josephine Durrell and Lois Wilson Lautner. The play proved engrossing, and the singing was done with the usual excellence that has distinguished the work of the Temple Choirs. Mr. Gideon led the music, and the production, under the supervision of Mr. and Mrs. John Pratt Whitman, was a smooth one. Mr. Whitman as *Nehemiah the Builder* gave a well conceived performance of the part. Among many others who took part in the production were Edward Boatner, Israel Jaffe, Benjamin Trask Riley, Gertrude Tingley, David Gallant, Henry J. Warren, Joseph Lautner, Constance Gideon, Cedric Hastings, Mitchell Selib, Elizabeth Bates, Raymond Simonds, Rae Muscanto, Esther Beren, Dorothy Feinburg and Bessie Cohen. The Durrell String Quartet played the music for the production.

Violinist Gives Program

Julius Dureshkaivich was heard in a violin recital at Jordan Hall on Feb. 24, playing the Bruch Concerto in G Minor, Tartini's "Devil's Trill" Sonata, the Paganini-Behm Caprice XXIV and a group of lighter numbers. Mr. Dureshkaivich has to his credit an ardent temperament and a rich singing tone. At times his playing was marked with expressive beauty. At other times a faulty rhythmic sense seriously compromised the player's technique and graceful flow of phrasing. Harry Kaufman was an admirably adroit accompanist.

Sciarretti in Recital

Alberto Sciarretti was heard at Jordan Hall on Feb. 25 in a program of piano music which contained many works by Italian composers, such as Frescobaldi, Scarlatti, Pich-Mangiagalli, Sgambati, da Venezia, Martucci and Liszt. Mr. Sciarretti gave great pleasure with his commanding bravura technique, in his big tone and with the sweep of his interpretations. He played passage work with fine style, was adept in the refinements of rhythm and had subtle command over expressive shadings. He gave the B Flat Minor Chopin Sonata with true epic feeling.

Howard Goding, Pianist

Howard Goding gave a novel program of works by Schumann, Bach, Debussy, Satie, Ravel, Liszt, Chopin and Albeniz at his piano concert in Jordan Hall on Thursday afternoon, Feb. 26. Mr. Goding revealed not only his familiar technical and tonal virtues as a pianist but disclosed greater breadth of imagination in his interpretations. He plays always with fine feeling, with rhythmic poise and with keen understanding of his music. The audience was enthusiastic.

Daisy Jean in Triple Capacity

Daisy Jean, cellist, soprano and harpist, appeared at Jordan Hall on Thursday evening, Feb. 26. Miss Jean revealed herself as a versatile artist of excellent caliber. Her performance in each department can rest on its own merits. She plays the cello with technical command, with firm bowing and beautiful tone. She has also a beautiful well trained voice, and plays the harp without effort. A very large audience applauded the performer. Anne Truesdale was the accompanist.

Hempel Delights Hearers

Frieda Hempel sang at Symphony Hall on Sunday afternoon, Feb. 22, before a well filled auditorium. Miss Hempel again disclosed her perennial charm as an interpreter. In fine voice, she sang a program of much variety and appeal with appealing warmth and with finished musical style. Many encores were given. Conrad V. Bos played accompaniments in impeccable style.

Schelling in Children's Event

Ernest Schelling gave the fourth of his "Children's Concerts" at Jordan Hall on Saturday morning, Feb. 28. Stress

was laid on music for brass instruments. Members of the Boston Symphony formed the orchestra, which Mr. Schelling conducted. The program consisted of two numbers from Grieg's "Peer Gynt" Suite, the Mozart Andante from the Horn Quintet, trumpet calls by K. Schmeisser, MacDowell's "To a Wild Rose," "Hadley's "Irish" from the Suite of Nations, Foster's "Old Folks at Home," Boeldieu's "Duty and Pleasure of Youth" and the Opening of the Third Act from "Lohengrin." Mr. Schelling gave interesting explanations of the music and instruments.

Macmillen Reappears

Francis Macmillen, violinist, who has not been heard for a number of years in Boston, played at Symphony Hall on Thursday evening, Feb. 26. His program contained Lalo's "Symphonie Espagnole" and numbers by Sinding, Pugnani-Kreisler, César Thomson, Faure, Pierné and Saint-Saëns, as well as a Barcarolle and transcribed Gavotte of his own. Mr. Macmillen pleased with his thoroughly musical playing, technique and tone. He brought to his interpretations seriousness of purpose, enthusiasm and an individual style, which won much applause from the audience. Many encores were demanded. Richard Hageman was a superb accompanist.

Winifred Macbride Makes Bow

Winifred Macbride, pianist, was heard for the first time in a recital at Jordan Hall on Saturday afternoon, Feb. 28. She played a program including the Brahms Sonata in F Minor, Schumann's "Papillons" and works by Ireland, Palmgren, Howells, Ravel, Rachmaninoff, Chopin and Liszt. Miss Macbride revealed a remarkably facile technique. The Brahms Sonata was given a well knit, coherent, logical performance. Her music is conceived with scope and breadth of style and is projected with intelligence and lucidity.

Pianist Presents Program

Walter Hansen gave a piano recital at Jordan Hall on Saturday afternoon, Feb. 21, playing works by Bach, MacDowell, Gluck-Friedman, Liszt, Gabrilowitsch, Scriabin, Chopin and Paganini-Liszt. Mr. Hansen gave an impressive reading of MacDowell's "Norse" Sonata, revealing an especially well developed finger technique. His equipment as a whole showed sound training and development, and he played with poise, precision, good rhythm and a commanding grasp of his music.

MacDowell Benefit Concert

A concert arranged by Margaret Starr McLain was given at the residence of Mrs. Charles H. Bond for the benefit of the MacDowell Colony Endowment Fund. Professor Rollo W. Brown delivered an address on "The MacDowells and American Art." Mrs. H. H. A. Beach played numbers from "Grandmother's Garden." Herbert Wellington Smith, baritone, sang a group of MacDowell songs; Maurice Zam played Howard Ballantine's Variations on "Mary Had a Little Lamb," and George Boynton, tenor, sang a group of songs. HENRY LEVINE.

Dai Buell Gives Program of "Humor in Music"

BOSTON, Feb. 28.—Dai Buell, pianist, began a series of five recitals "with interpretative remarks" in the Copley-Plaza Salon on Jan. 22 before an enthusiastic audience. "Humor in Music" was the title of the program. Music by Bach, Scarlatti, Russian composers, Chopin and Henry Hadley made up the program. Miss Buell handled the subject in a masterly fashion. Illustrations were made vivid by the customary excellence of her playing. W. J. PARKER.

CHICAGO.—Grace King Cranston sang Beatrice Macgowan Scott's "Joy" when she appeared on Effie Frances Ryan's program at Kimball Hall. Sigurd Sjöberg was the accompanist.

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Munificent Donation of \$3,000,000 for Aid of Students Is Guggenheim Gift

(Continued from page 1)

Square Building, New York City. President Frank Aydelotte of Swarthmore College, chairman of the Advisory Board, was enlisted by Senator Guggenheim six months ago to draw up the plans with the assistance of Henry Allen Moe, whom he has appointed as Secretary of the Foundation.

In addition to a board of trustees, an Educational Advisory Board has been appointed, made up of a number of prominent educators and including a special musical member, Thomas Whitney Surette.

Mr. Moe announced early this week that the fellowships will include all academic subjects, as well as art and music, since Mr. and Mrs. Guggenheim are especially interested in the latter. They will be awarded to women as well as men, married or unmarried, of any color, race or creed. The sum available for each scholarship will not be a fixed one, since the cost of education and living in different countries varies, and the course of study is not limited to any country or any amount of time. The approximate estimate of each is \$2,500 and fifty or sixty will be given each year. There will be no age limit for applicants and no examinations. They will be selected by members of the advisory board. The stated term of scholarship is one year, but if a student is accomplishing something especially fine this will be extended.

The purpose of the Foundation is "to improve the quality of education and practice of the arts and professions in the United States, to foster research and to provide for the cause of better international understanding, by offering American men and women opportunities under the freest possible conditions to carry on advanced study and research in any field of knowledge for the development of unusual talent in any of the fine arts, including music."

Although there is no fixed age limit, the appointees must be old enough to have shown marked ability in their particular subject, and it is expected that they will not be younger than 25 or older than 35 years. The announcement also disclosed that there would be no restriction in regard to the subjects to be studied or the place in which it is pursued. Its aim is to give a wider latitude to fellowships than is possible under the restricting terms of other scholarships such as the Rhodes, the American Academy of Rome and others.

Plan Awards This Summer

Several scholarships will be given this summer "to get things started," Mr. Moe said, but the first national competition will be for the academic year of 1926-1927. Only those candidates will be appointed who will have embarked upon some important piece of work and shown exceptional talent in research and creative work, and who demonstrate ability in at least one of the fine arts. Fellowships are open not only to candidates engaged in research work along academic or artistic lines, but also to those interested in the workings of foreign systems of government, in the study of social or business conditions or in productive scholarship in the fields of the various learned professions, art and mu-

sic being especially mentioned as among the subjects to be considered.

In music, as in every other subject, there will be no limitations upon the kind of work to be done. All branches of applied music, composition and research are being contemplated. It will be up to the trustees, advisory board and Thomas Surette to decide upon the value of the study desired by applicants. While it is expected that the fellowships will ordinarily be used for study in Europe, they may be used as well in other parts of the world, as, for example, right here in the United States, in Latin America, Australia or the Far East.

The Donor's Statement

"I am deeply interested in art and music," says Mr. Guggenheim, in a statement formally announcing his plan, "and my wife and I had always hoped that a similar interest would have developed in the boy we lost. For this reason and many others I have endeavored to establish this new foundation on the broadest possible base. The establishment of our organization is the culmination of a plan which Mrs. Guggenheim and I have cherished for some time to create a worthy memorial to our son. Ever since Cecil Rhodes founded the Rhodes scholarships, twenty-one years ago, I have watched the development of his plan with unusual interest. Now that it has attained its majority it has more than justified the vision of its founder."

"I want to supplement the great Rhodes Foundation by providing a similar opportunity for older students of proved ability and for women as well as men. Furthermore, I want to make it possible for these persons to carry on their studies in any country in the world where they can work most profitably. We all realize that some of the finest minds in the country, some of the most constructive thinkers in the world, have been seriously hampered in turning their natural gifts to the best advantage by the lack of adequate financial backing. I want to do my part to meet this need."

"Gift for Men, Not Materials"

"It is a matter of satisfaction to me," said Senator Guggenheim, "that the income of the foundation will be spent upon men and not on materials. I have noticed that it has always been an easy matter for educational enterprises to secure money for buildings; but money in the place where this foundation proposes to use it is apparently hard to get. It has been my observation, from the outside, that just about the time a young man has finished college and is prepared to do valuable research, he is compelled to spend his whole time teaching."

Mr. Guggenheim finds this true in art as well as the professions. Young, promising composers are forced to give up their study in order to live, and the result is that the possible Beethovens and Wagners of America are thwarted in their prime and become teachers.

"Salaries are small," said Mr. Guggenheim, "and they often lose the impulse for creative work in their subjects, which should be preserved in order to make their teaching of the utmost value, and also for the sake of the value of the researches in the carrying on of

civilization. I have been informed that the sabbatical year is not often taken advantage of because professors cannot go abroad on half salary and it is for this reason that we have provided that members of teaching staffs on sabbatical leave shall be eligible for these appointments."

Mr. Guggenheim believes that the educational systems of Europe are superior to ours in one respect, in that they offer greater opportunities to young men to become and remain productive scholars. "It is my hope," he says, "that this foundation will do something to provide a similar opportunity in the United States. I hope that the result of this will be to increase, at least to some degree, the vitality and effectiveness of American education, and that it will be of permanent benefit to those appointed to the fellowships which it provides, and by means of their study and research, as well as through the contacts which they will establish, to our entire nation and to the world."

The plan underlying the foundation embodies the results of the best educational thought in the country, according to the formal statement announcing the plans of the Foundation. "The ultimate control of the foundation will be vested in a board of trustees composed of the founders and others experienced in executive direction of large affairs. In matters of educational policy the trustees will have the benefit of the advice of an educational advisory board which will consist of men and women active in educational work, including eminent representatives of the various fields of art." President Aydelotte of Swarthmore and Henry Allen Moe, secretary of the foundation, are both Rhodes scholars, and the latter, who will have charge of the New York headquarters, is a graduate of Oxford, where he was a lecturer in law until this year.

Trustees and Board Appointed

Thomas Whitney Surette of Concord, Mass., who has been appointed musical member of the educational advisory board of the foundation, is well known in fields of music as a lecturer, composer and writer. He was born in Concord in 1862, studied music under Prof. J. K. Paine and Arthur Foote, and was a special graduate of Harvard in 1891. He became music lecturer at the Brooklyn Institute and Teachers' College, Columbia University. In 1907 he was appointed staff lecturer at Oxford. He has been heard in various cities and colleges of the United States and has advocated the popularizing of good music in numerous addresses and published writings. He gave lecture courses and directed the choral work at the David Mannes School in 1918. He has since given courses in the Music Chamber Society of Detroit, the Art Museum of Cleveland and in other large cities. His compositions include an operetta, "Priscilla, or the Pilgrim's Proxy"; "The Eve of St. Agnes," a dramatic ballad for soli, chorus and orchestra; a Serenade for violin and piano, and many compositions for voice, piano and cello.

The board of trustees will consist of the following seven persons: Hon. Simon Guggenheim, president; Mrs. Olga Hirsch Guggenheim; Francis H. Brownell, vice-president; Carroll A. Wilson; Charles D. Hilles; Roger W. Straus and Charles Earl, with Henry Allen Moe as secretary and Otto Myers as treasurer. The educational advisory board consists at the present time of the following men and women: President, Frank Aydelotte, Swarthmore College, chairman; Prof. Tucker Brooke, Yale University; Chancellor Samuel Paul Capen, University of Buffalo; Prof. Edward Capps, Princeton University; President Ada Louise Comstock, Radcliffe College;

Prof. William Emerson, Massachusetts Institute of Technology. Also President Frederick Carlos Ferry, Hamilton College; Dean Guy Stanton Ford, Graduate School, University of Minnesota; Dean Virginia Gildersleeve, Barnard College; Dean Edwin Greenlaw, Graduate School, University of North Carolina; Prof. Charles Homer Haskins, Harvard University; Dr. Vernon Kellogg, Permanent Secretary, National Research Council, Washington, D. C.; Prof. C. K. Judy, California Institute of Technology; Dr. Charles Riborg Mann, director American Council on Education, Washington, D. C.; Dean Carl Emil Seashore, Graduate School, University of Iowa; Thomas Whitney Surette, Esq., Concord, Mass.; Dean Marion Talbot, University of Chicago; Prof. Joseph H. Willits, Wharton School, University of Pennsylvania; Dean Frederick J. E. Woodbridge, Graduate School, Columbia University, and Mr. Moe, secretary.

BLOCH LEADS WORKS WITH COATES' MEN

Rochester Philharmonic in Strauss Horn Concerto—American List Heard

By Mary Ertz Will

ROCHESTER, N. Y., Feb. 28.—The Rochester Philharmonic, Albert Coates conducting, on Thursday afternoon, Feb. 25, gave its seventh matinee concert to an audience that filled the Eastman Theater. A novelty on the program was the horn concerto of Richard Strauss, the soloist being Wendell Hoss, first horn-player in the orchestra. Mr. Hoss played with excellent taste and discrimination, and was warmly applauded. Also interesting were two tone-poems by Ernest Bloch entitled "Winter" and "Spring," conducted by the composer who is at present giving a course of lectures at the Eastman School of Music. The charm and delicacy of the music appealed to the audience, and Mr. Bloch was recalled a number of times. The program opened with the Suite from Rimsky-Korsakoff's "Tsar Sultan," and the second half of the program was devoted to Wagner numbers.

The Symphony Orchestra, Ludwig Schenck, conductor, gave its second free concert this season at Convention Hall on Tuesday evening, Feb. 24. The program was an All-American one, comprising Victor Kolar's Symphonic Suite "Americana," MacDowell's Second Concerto, Opus 23, for piano and orchestra, played by Ernestine Klinzing; Henry Gilbert's "Legend" and "Negro Episode," Victor Herbert's "Sonnet" and "Forget-Me-Not," and Arthur Farwell's Academic Overture, "Cornell," Op. 9. The orchestra played well and the program was much applauded by the large audience. Miss Klinzing interpreted the MacDowell music with brilliance, warmth of tone and withal plenty of delicacy and sensitiveness, making an excellent impression on the audience.

Mischa Elman, violinist, was heard in concert on Thursday evening, Feb. 26, before a large and enthusiastic audience. He was in fine form and gave a number of encores. Josef Bonime was an able accompanist.

Lambert Murphy, tenor, was heard in recital at Kilbourn Hall on Feb. 27, in the Friday evening series of chamber music recitals given by the Eastman School of Music. Mr. Murphy sang an interesting and varied program and was very cordially received by the audience.

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San Antonio (Tex.) Express, Dec. 9, 1924.

Headline: Olga Samaroff Wonder Pianist.

Des Moines (Ia.) Register, Jan. 6, 1925.

Headline: Samaroff at Zenith of Art.

Des Moines Capitol, Jan. 8, 1925.

Headline: Samaroff Holds Spellbound Big Audience Here.

Albuquerque (N. M.) Morning Journal, Dec. 6, 1924.

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MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Shriving Chicago's Opera

To the Editor of MUSICAL AMERICA:

It was indeed with surprise that I read in your issue of Feb. 7 a reprint of the editorial in the Chicago Tribune, in which the season of the Chicago Civic Opera was described as injurious to the theatrical business in Chicago.

Having played in that city numerous times I must say that I never knew the fine opera singers to be heard there ever really prevented first-class shows from appearing. In patronage the opera does, of course, present a strong counter-attraction. But it is, in a majority of cases, a different clientele which it attracts. The musician won't miss "Peléas" for Shakespeare, good as it is.

Subscribers don't go to the opera every night. In most cases they go once a week at the most. In between they have plenty of time to go to plays. I defy anyone with a real interest in the theater and the new things that are being done therein, to keep from satisfying his curiosity, if he has access to

a newspaper and reads reviews of theatrical premières.

I also think that in a city of Chicago's size there is enough patronage available for the best in music and the drama. If anything it is music which exerts a less general appeal to the crowd. Why would it not be more logical to attack violently the monstrousness of providing excellent motion pictures, which certainly draw folk away from the other theaters?

Don't pick on poor Music! There are people who drink it in like celery tonic, and I am willing to bet that seventy-five per cent of Chicago opera audiences don't doze on the chair arms.

THESPIAN.

Chicago, Feb. 22, 1925.

Worrying the Critics

To the Editor of MUSICAL AMERICA:

I have been much interested in several instances of controversies between New York music critics and their readers, with letters given publication

on both sides in the newspapers with which these gentlemen are connected. The critic, one must concede, generally came off best, as he had greater stores of erudition—and, shall we say, reference libraries?—to draw upon.

At the same time I think the practice is far from dignified—particularly since personalities are almost sure to become involved. The letters addressed to these writers in most cases show no real courtesy or broad understanding of problems. Often they were mere infuriated partisan outcries, as where followers of the Italian or German opera assailed the reviewers of two leading New York papers for remarks about their idols, either performers or works.

Abusive notes should be thrown where they deserve—into the waste basket! It is surely beneath the dignity of music editors to devote columns to refuting such communications with learned logic. It is also unfair of the critics to make an artist the butt of their venom.

At the same time I think that incoherent defenses of artists are really courageous. A critic may have an aversion to some personality or voice. Let the artists live!

What good does criticism do in the long run? The artist goes right on, and I must admit I admire him, or her, for that! Impresarios in general know the difficulty of getting ideal performers—perhaps much better than the critics do! Let the reviewer himself have a try at a Wagner rôle, if he knows so well how it should be done! I say that it is better to keep the master-works alive by less than ideal performances, if the ideal thing can't be had.

ALBERT SCHURTZ.

Weehawken, N. J., Feb. 21, 1925.

Accompanists, Wake Up!

To the Editor of MUSICAL AMERICA:

Despite the fact that 4673 students were graduated from master schools and conservatories (or maybe it was 6749), and that 8,000,000 pairs of horn-rimmed spectacles were sold last year, it seems difficult to beg, borrow or steal a capable accompanist for a singing teacher's studio! Applicants for this exalted position (that of accompanist) cannot read simple songs at sight; and as for transposing! why, if you ask them to do this they pick up their hands and walk out in a huff. Yet they probably would play any composition by Moszkowski, Chaminade or Schytte for which you would ask. (I wouldn't).

Let us have this situation remedied.

T. MARK SMITH.

New York, Feb. 20, 1925.

A Homeless Mazurka

To the Editor of MUSICAL AMERICA:

I have a manuscript of a mazurka by George Ketiladze, with no address given. This was sent to me by mistake by some publisher and came in one of my personal return envelopes without any indication of the sender or his address.

I wrote to different firms about it. They claimed to have made the mistake, and then discovered the manuscript was not sent out by them.

If the owner reads this, or if anyone knows his address, I shall be happy to mail the music to him at once.

RUSSELL S. GILBERT.

Orange, N. J., Feb. 18, 1925.

When Two Think Alike

To the Editor of MUSICAL AMERICA:

The Question Box Editor in the Jan. 10 issue of MUSICAL AMERICA was asked about the authors of the Missouri State song.

The answer was, I think, taken from Ernst Krohn's book, "A Century of Missouri Music." Mr. Krohn is a friend of mine, and I asked him why he had said I used a melody of Haydn's for my first phrase, and he replied that he thought I had.

I don't think it makes much difference, but in some way it always hurts me when that is said. As a matter of fact, it is not true at all; but since it has been said, I have looked into the matter, and have found many songs that have started in the same way.

Of course, Haydn wrote his melody a long time before I wrote mine, and I am sorry that the two are so much alike,

and as I have nothing to stand on, I suppose I should keep still. On the other hand, as long as it isn't true, it always annoys me. JULIE STEVENS BACON.
St. Louis, Feb. 20, 1925.

CARNEGIE FUND TO ASSIST EDUCATORS

Will Pay Expense of Work of Music School Heads in Defining Courses

ROCHESTER, N. Y., Feb. 28.—The Carnegie Foundation of New York has agreed to finance the National Association of Schools of Music and Allied Arts in its important undertaking of defining the various courses which shall be offered by music schools and to standardize the systems for granting credits. This announcement was made by Kenneth M. Bradley, president of the Association, at its convention here today.

As explained in previous announcements of the Association, the organization is not now one of music schools but of individuals who are acting in an advisory capacity until such time as the various committees shall have made the necessary research and defined its policies. When this is accomplished, the conclusions will be printed and distributed to all educational institutions and schools of music. Institutional membership will then be opened, and will be granted according to the various classifications established.

At the meeting in Rochester the first report of the commission on curricula and unit courses was made, suggesting an outline of study leading to teachers' certificate, diplomas and degrees, together with entrance requirements for classified students.

It was decided to hold the second meeting of the Association in Chicago next November.

The officers of the Association are:

Kenneth M. Bradley, Bush Conservatory, president; Charles N. Boyd, Pittsburgh Musical Institute, treasurer; Burnet C. Tuthill, Cincinnati Conservatory of Music, secretary; and as vice-presidents, Harold L. Butler, Syracuse University; William MacPhail, MacPhail School of Music; Arthur W. Mason, Louisville Conservatory of Music, and Edwin J. Stringham, Wolcott Conservatory of Music. The Advisory Committee consists of Ernest Bloch, Cleveland Institute of Music; George W. Chadwick, New England Conservatory of Music, and Frank Damrosch, New York Institute of Musical Art.

The Commission on Curricula includes: Howard Hanson, Eastman School of Music; Gilbert R. Combs, Combs Broad Street Conservatory; John J. Hattstaedt, American Conservatory of Music; Earl V. Moore, University School of Music; Harold Randolph, Peabody Conservatory of Music, and Louise Westervelt, Columbia School of Music.

The Commission on Ethics is made up of: Peter C. Lutkin, Northwestern University; George C. Williams, Ithaca Conservatory of Music, and Francis L. York, Detroit Conservatory of Music.

Among other members of the Association, many of whom were present at the convention, are: William Boeppler, Wisconsin Conservatory; Felix Borowsky, Chicago Musical College; Charles Wakefield Cadman, University of Southern California; Kate Chittenden, American Institute of Applied Music; Nellie C. Cornish, Cornish School of Music; Carl Faelton, Faelton Piano School; E. R. Kroeger, Kroeger School of Music; Earl Rosenberg, Horner Institute, and Grace H. Spofford, Curtis Institute.

House Rejects Pullman Surcharge Repeal

WASHINGTON, Feb. 28.—The 50 per cent surcharge on Pullman accommodations, which particularly affects the touring musical artist, will remain in force. The House of Representatives yesterday rejected the Senate amendment to the Independent Appropriations bill, which would have taken off this charge by the vote of 255 to 123.

LILLIAN FUCHS

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WILLIAM BACHAUS, Piano

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Programme

I

Sonata, Op. 11, No. 4, for Viola and Piano.....Paul Hindemith
1. Fantasia 2. Theme with Variations 3. Finale

II

Legende and Scherzo, from Sonata for Viola and Piano
Nikolaus Radnai

III

Sonata, Op. 120, No. 1, for Viola and Piano.....Brahms
1. Allegro appassionato.
2. Andante un poco adagio.
3. Allegretto grazioso.
4. Vivace.

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CHICAGO MUSICAL COLLEGE

The customary students' concert was given in the Central Theater on Feb. 22 before a large and responsive audience. Eugenia Strotz sang at the South Shore Country Club on Sunday. Olive Woodward Hooper gave an organ recital in the Church of the Annunciation on Feb. 23. Clarence Eddy of the faculty gave recitals in Los Angeles on Feb. 23 and at Laramie, Wyo., Feb. 26. Violin students played in recital on Tuesday and piano pupils on Wednesday. Students of the dramatic department were heard in a program last night and on Feb. 28. Dawn Hulbert sang before the Fortnightly Club of St. Joseph, Mo., Feb. 23. Among members of the motion picture organ department, the following have recently been given interesting positions: Alice Orther, at the Karlof Theater, Chicago; Herbert Wilkins, at the Kankakee Theater, Kankakee, Ill.; Maurine Tatham, the Vitagraph Theater, Chicago, and Stella Collins, the Lima Theater, in the Ohio City of that name. Edith Stephens sang for the Ravenswood Woman's Club on Sunday.

AMERICAN CONSERVATORY

Ethyl Lapp, Helen Hill, Zella Pollock, Esther Gullinon, Marcella Christopher, Pauline Peebles, Mrs. E. Bohnsack, Mrs. P. Schiewe, A. Seidel, Harriet Herbert, Mildred Hansen, Margaret Fisher, Gertrude Voreck, Ada Hoelter, Meta Stolz and John Brown were heard in a program of vocal and piano music in Kimball Hall on Feb. 28. The mid-year examinations in the piano department began last Monday and will continue through this week. They are given under the personal supervision of President John J. Hattstaedt. The attendance in the theater organ classes is the largest in the history of the Conservatory. A special feature of the work is a six weeks' course before the projection screen.

BUSH CONSERVATORY

Leopold Godowsky, pianist and pedagogue, who is temporarily living in Chicago, visited the Conservatory recently and found much to praise in the playing of many pupils. Among these were Ruth Mover and Adolph Ruzicka. A recital of original compositions, given Tuesday evening, was one of the interesting events recently scheduled at Recital Hall. Robert Sanders, Ruth Metcalf, Virginia Barnes, Leola Aikman, Robert Quick, Paul Stoes and John Weatherholt were heard in music by Robert Sanders, Harold Sanford and Jessamin Page. President Kenneth M. Bradley has returned from a trip to the East, where he attended the second meeting of the National Association of Schools of Music and the Allied Arts in Rochester. Mr. Bradley is president of this organization. William Phillips, baritone, was soloist at the Austin Swedish Mission Church Thursday. Alice Hendy, soprano, has been engaged for "His Little Revue," now playing in St. Louis. An informal studio program was given recently by Lorene Bouillon, Beulah Van Epps, Guy Hague, Fred Bethel, Geraldine Wallace, Zara Sumner and Ida Miller.

HARRIET CASE STUDIO

Dorothy Whiteside, mezzo-soprano, sang for the Kiwanis Club at Mankato, Ill., Feb. 17.

FRIEDA STOLL STUDIO

Selma Clausen, mezzo-soprano, sang at Crete, Ill., and for the benefit of the Lutheran Hospice Home in Chicago recently. Tom Davison, bass, has appeared before the Fond du Lac Woman's Club and on other interesting occasions. Helen Davison, coloratura soprano, has sung for the Wisconsin College of Music and in studio recital. Mrs. Immel, mezzo-soprano, gave a studio program recently.

CARL CRAVEN STUDIO

Mr. Craven conducted the Chicago Home Nurses' Training Chorus at its Great Lakes concert recently. Jessie Mandeville was soloist in Dr. Clark's lecture in Lyon and Healy Hall on Sunday. Mr. and Mrs. Stoddard sang at St. Paul's Church recently. Myra Bates, contralto; James De Young, tenor, and Jessie Beers Steck have sung in programs recently.

CHICAGO.—Esther Lundy Newcomb, soprano, has recently been heard in the Orchard series at the Windermere Hotel, before the Fort Dearborn Chapter of the D. A. R., at the First Methodist Episcopal Church in La Grange and before the Hinsdale Club, Hinsdale, Ill.

Chicago Concert Week Brings Debuts of New Chamber Trio and Recitalists

CHICAGO, Feb. 28.—Concerts by Ossip Gabrilowitsch, the new Reuter-Sametini-Wallenstein Trio and the Civic Orchestra and debuts of several musicians brought special interest into the week's concerts. The golden jubilee concert in honor of Fannie Bloomfield Zeisler was another feature of the period.

Mr. Gabrilowitsch, heard in a Chopin program at the Playhouse on Feb. 22, gave one of the finest exhibitions of piano playing the season has witnessed. Always a poet, and always individual in his interpretations, the pianist brought to the familiar music of a favorite composer an unwonted degree of restraint in form and sensitiveness of feeling, the B flat Minor Sonata with constant variety of color, nuance and suggestion. A large audience brought him to the stage for innumerable recalls at the close of each group, and he added several compositions to the list.

Chicago Trio Makes Bow

The new Chicago Trio, composed of Rudolph Reuter, pianist; Leon Sametini, violinist, and Alfred Wallenstein, 'cellist, made a deep impression at its debut at the Studebaker on Feb. 22. A Ravel Sonata, some old pieces by Rameau, and a "new edition" of a Brahms Trio formed the program, interpreted with authority of style and spontaneity of mood. The three musicians' joint performance had individual artistry and great technical polish.

Civic Orchestra Plays Schubert

The Civic Orchestra of Chicago, training under the general direction of Frederick Stock, played at Orchestra Hall on Feb. 22, including on its list Schubert's Fifth Symphony, which seems never to have been played in Chicago before. Margaret Farr, an accomplished and delicate pianist, gave a forceful interpretation of Liszt's Hungarian Fantasy. Eric DeLamarter shared the baton with Mr. Stock.

Soprano and Contralto Heard

Stella Benson, soprano, and Eva Gordon Horadesky, contralto, sang in joint recital at the Blackstone Theater on Feb. 22. Miss Benson included on her program two interesting songs by Inna Roubleff of Chicago, sung with perception, highly personalized style, and a voice of fine quality. Miss Horadesky has an opulent voice, an emotional style, careful diction, and a wide range of sympathy. The young singers were heard by a large audience. Troy Sanders played excellent accompaniments.

Rudolph Berger, one of the most enterprising of local violinists, was heard in recital at Kimball Hall, Feb. 22.

Mme. Zeisler's Jubilee

Fannie Bloomfield Zeisler's golden jubilee was celebrated at Orchestra Hall on Feb. 25, with a concert in which the pianist played with the accompaniment of the Chicago Symphony, Frederick Stock conducting. The celebration was held under the auspices of the Orchestra Association, the Musician's Club of Women, the Society of American Musicians and the Civic Music Association. The proceeds of the concert were used to establish a fund for incapacitated worthy musicians, under the supervision of the United Charities of Chicago.

After the Overture to Weber's "Eury-anthe" by the orchestra, Mme. Zeisler played Beethoven's Andante Favori, the piece in which she had made her debut fifty years ago, as soloist with the now defunct Beethoven Society of Chicago. She was soloist last week, also in the Schumann Concerts and the Chopin Concerto in F Minor, in which she again revealed a finished and sincere art and intellectualism. A very large audience was present.

Testimonial Banquet Given

A luncheon was given in Mme. Zeisler's honor at the Arts Club, Feb. 26, and a banquet in commemoration of

her golden jubilee was tendered her at the Drake Hotel on Feb. 27. Mr. Stock was toastmaster, and speeches were made by Horace S. Oakley, Donald Robertson, Ernest Urchs, Karleton Hackett, Robert Stevens and others. Claire Dux, Jacques Gordon and Joseph Brinkman were heard in a musical program. A plaster bust of Mme. Zeisler, made by Lorado Taft, was unveiled, and will be cast in bronze. Congratulatory messages were sent from many noted musicians.

Helen Cahoon's Recital

Helen Fouts Cahoon, coloratura soprano, was heard in spontaneous and beautiful singing at her recital in The Playhouse on the afternoon of Feb. 26. Her program included songs, and an aria from "Dinorah," delivered with grace, easy brilliance and elegance. A large audience was insistent upon encores. The soprano had recently broken her arm, and still carried it in a sling, but pluckily refused to cancel her recital.

Muenzer Trio Applauded

The Muenzer Trio, one of the most industrious and spirited of Chicago's chamber music organizations, gave its third program of the season at Kimball Hall, Feb. 26. Trios by Gustav Jensen, Robert Fuchs and Brahms comprised a program of novelty and substance. The performances were in excellent taste and of finished workmanship.

Soprano in Début

Florence K. White, a new soprano with outstanding gifts, made her debut at Kimball Hall last night. Ample range and a lovely quality of voice and good diction were welded into an instrument which promises to become, upon the young singer's maturity, most able. She showed understanding of her numbers.

Tabloid "Traviata" Given

One of the Chicago Theater's most interesting programs was given Sunday when Nathaniel Finston conducted a choral version of "Traviata" in English. The soloists were Marie Herron, Themy Georgi, Benjamin Landesmann and Arvesta Parrish. The chorus was from the Apollo Club. The beauty of the entire performance was a testimony to the enterprising conductor, who made an admirable arrangement of the popular work. An unusually enthusiastic audience showed its appreciation of the program.

Mendelssohn Club Program

The Mendelssohn Club, in its concert at Orchestra Hall on Feb. 19, was led by Calvin Lampert, its accompanist, as substitute for Harrison M. Wild, ill since December. Frederick Schauwecker played the accompaniments for a long list of music selected from the works for male chorus of Gaines, Rogers, McCollin, Homer, Bliss, Protheroe and others. Louise Harrison Slade, contralto, was a popular and delightful soloist.

Hamilton Chorus Heard

The Hamilton Club male chorus, which will travel to Washington for the inauguration of President Coolidge and Vice-President Dawes, both of whom are members of the club, sang at the club rooms on Feb. 19 under the leadership of Ernest O. Todd. Some light music was sung with stirring tone. George B. Lane, LeRoy Hamp and Frederick W. Frank were soloists.

EUGENE STINSON.

Chicago 'Cellist Has Active Season

CHICAGO, Feb. 28.—Goldie Gross, 'cellist, has had an active season, having fulfilled many engagements in Chicago and other cities in the Middle West. Miss Gross has played at St. Luke's Church, People's Federal Church, Nebo Lutheran Church, at the Grand Crossing Park for the Civic Music Association, in Evanston, Ill., and in many other places. She has been engaged to play for the Arche Club on the evening of March 13.

CHICAGO, Feb. 28.—Ruth Farrar Andre, member of the staff of *Music News*, was married to Edward Charles Riley on Feb. 7.

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TORONTO ARTISTS HEARD

Choral and String Quartet Organizations
Add to Season's Concerts

TORONTO, Feb. 28.—The Eaton Choral Society gave its sixth annual concert in Massey Hall on Feb. 12 before a large audience. The chorus gave a splendid account of itself under the able conductorship of Reginald Stewart and was assisted by a creditable orchestra of seventy-five. Lucy Gates and Umberto Sacchetti were soloists. The main choral number was Stanford's setting of "The Revenge," effectively interpreted. Miss Gates sang a group of songs that were well received, and Mr. Sacchetti made a good impression.

The last of a series of six concerts that have been greatly appreciated was given by the Hart House String Quartet on Feb. 12. The program contained plenty of variety and showed the players' work to advantage. Haydn's Quartet in D Minor was followed by Loeffler's Quartet in F Minor and the Quartet in A Minor by Schubert.

A new string quartet made its appearance in the Conservatory Hall on Feb. 11. The players are Luigi Von Kunits, Leo Smith, Messrs. Genesway and Rosenfield. Music by Beethoven and Brahms made up the program, which was given in excellent style.

WILLIAM J. BRYANS.

PROGRAMS IN WICHITA

Joint Recitals and Costume Concert Bring
Note of Novelty

WICHITA, KAN., Feb. 28.—Theodore Lindberg, violinist, and Stanley Levey, pianist, with Mrs. Lindberg as accompanist, gave a largely attended and much enjoyed concert in Philharmony Hall, on Feb. 19. Mr. Lindberg played a group of eighteenth century dances and a Fantasy and Polonaise by Vieuxtemps. Mr. Levey interpreted the Sonata in E minor by Sjögren, and a group of Liszt, Schubert-Liszt and Chopin-Liszt compositions.

Mrs. Frank A. Power, organist of the First Presbyterian Church, gave a fine organ recital, under the auspices of the Wichita Musical Club. Besides the organ numbers, the program included a duet by Marcia Higginson and Mrs. Harvey Grace; a quartet for female voices sung by Leona Davidson, Mrs. Leon Dodson, Mrs. J. O. Burbank and Mrs. Howard Kohn, and two choruses by members of the Wichita Musical Club.

A costume recital, arranged and directed by Frances Fritzen, was given by the Saturday Afternoon Music Club. The program illustrated in music, dancing and settings the art of Spain, Scandinavia and the American Colonial period. Arrangements of various compositions were made by Miss Fritzen, and performed by the Classical Trio, which includes Frances Fritzen, piano;

Laura Jackman, violin, and Flora Hay, cello.

Rita Jenkins, with Lena Weight at the piano, sang three songs on the same program. Mrs. Lester Heckard sang a delightful group of Spanish songs, with Mrs. Susie Ballinger Newman as accompanist. Amelia Gilliland gave Scandinavian folk songs, and Laura Jackman played Sibelius' "Valse Triste," with piano accompaniment. The dances, by Osythe Dearsmyth, Virginia Drake and Thelma Joseph, were arranged by Mrs. Alice Campbell Wrigley of the Wichita College of Music and Dramatic Art.

T. L. KREBS.

EVENTS IN PITTSBURGH

Myra Hess, Germaine Schnitzer and
Schipa Presented—Choirs Sing

PITTSBURGH, PA., Feb. 28.—A piano recital given by Myra Hess at Carnegie Hall, on Feb. 20, under the auspices of the Art Society, brought a cordial and well-deserved ovation. Her program was the best presented in Pittsburgh this season and her artistry was superb. Encores were added.

The Mendelssohn Choir, Ernest Lunt, conductor, gave a fine performance of Brahms' "German Requiem" in Carnegie Music Hall. The leading soloist was Douglas Stanbury, baritone.

Germaine Schnitzer made her first Pittsburgh appearance on Feb. 24, in a program for the public, sponsored by the Council of Jewish Women.

Tito Schipa, tenor, gave a recital in Syria Mosque on Feb. 26, and was warmly received. May Beegle was the manager.

The Pittsburgh Polophonic Choir, under the leadership of the Rev. Charles Rossini, offered a fine program, which included the leader's oratorio, "The Son of Man."

Dr. Otto Kinkelder, professor of music at Cornell University, spoke before the Academy of Science and Art on the subject of music and expression. The Musical Institute, Inc., has been very active recently giving many recitals.

W. E. BENSWANGER.

Newport News Hears Zimbalist

NEWPORT NEWS, VA., Feb. 28.—Efrem Zimbalist recently gave a violin recital in the new high school auditorium here, playing a well-balanced program, which included Handel's Sonata in D, Hubay's Concerto in G Minor, compositions by Kreisler and his own "Improvisations on a Japanese Theme." The Bizet-Sarasate "Carmen" Fantasia was the concluding number. Encores by Drigo and Drla were given. Emmanuel Bay provided fine accompaniments.

RUSSELL CEFER.

NORTON HEIGHTS, CONN.—David J. Williams, Welsh tenor, gave a recital recently, singing music by Verdi, Cadman, Schubert, Bartlett and Ball.

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GREAT POWER FOR GOOD SEEN IN MUSIC SCHOOLS

Felix Borowski, President of Chicago
Musical College, Finds Radio Strong
Factor in Improving Taste

CHICAGO, Feb. 28.—The great educational institutions of America have a power for spreading the effect of good music which increases with the advance of civilization, according to Felix Borowski, president of the Chicago Musical College.

"It has often been said that the high standard of musical taste in America has largely been due to the example and the teaching of the great music schools," says Mr. Borowski. "Foremost among these undoubtedly has been the Chicago Musical College, which has sent its graduates to every State in the Union. These graduates have been inculcated with high artistic ideals. Moreover, the college has made strenuous efforts to establish a faculty composed of the most brilliant artists, whose names and influence would be at once an inspiration and an incentive to their students."

"In its endeavors to spread the gospel of fine music throughout the land, the Chicago Musical College made a notable stroke when it allied itself with the Chicago Tribune's broadcasting station, WGN. Every Sunday afternoon there goes out to every corner of the land—yes, to other lands as well—performances presented by the institution through its students, in the Central Theater. In the midst of tumultuous jazz which swirls in the air, the fine music of these programs, finely interpreted, stands out like a beacon light to guide listeners in their endeavor to find comfort in the works of composers of high aims and lofty standards."

"That the lower species of art is not as universally popular as many would have us believe is evident from the mul-

titude of letters which have come from every section of America and which express pleasure as well as gratitude for the programs which have been heard. Many of these letters, written from places remote from music centers, show remarkable appreciation—using that word in the real and literal sense. They offer discriminating remarks, for instance, concerning the comparative merit of compositions as well as of the interpretation of them."

"I wish that we could be given some futurist music," wrote a listener-in from Montana. "In my young days I lived in Boston, and Wagner was considered the last word in anarchy. It would be interesting to learn what artistic ultra-modernity sounds like today. And the radio gives us our only chance to find out."

Songs sung in Swedish by a student at one of the concerts earlier in the season brought from a dweller in Hennepin County, Minn., a long letter of grateful acknowledgment. "I came to America thirty years ago," wrote this correspondent, "and until I listened in on your concert I never had heard a note of Swedish music from that day to this. It would be difficult to express the emotions in my heart when I heard the song which I had known in the little town in which I had been born, about fifty miles from Stockholm."

"Nor does the music sent over the air by the Chicago Musical College bring joy only to those who, liking good music, listen to it on Sunday afternoons. The institution numbers students from every State in the Union, and it is easy to picture the delight of parents and friends of performers who appear in the Central Theater, and are thus able to follow the progress their loved ones are making, and to hear even the enthusiastic applause which comes from audiences."

WELSH PROGRAM GIVEN

Pennsylvania Society in Washington Presents T. S. Lovette

WASHINGTON, D. C., Feb. 28.—The Pennsylvania Society of Washington gave a musical program on "Welsh Night," Jan. 28, under the direction of T. S. Lovette, pianist, and Mrs. Lovette. The guest of honor was Secretary of Labor James J. Davis.

The members of the Washington St. David's Society, recently organized, formed the chorus for the occasion and, under the conductorship of Mr. Lovette, sang several Welsh airs.

Mrs. Lovette sang two of her husband's songs in splendid style, and was well received. Other numbers were sung by Mr. Jones of Pittsburgh, tenor.

Mr. Lovette was introduced to the audience by the president, Clyde Kelly, and at his request gave a short talk on Welsh music.

On the evening of Feb. 7, Mr. Lovette gave a lecture, illustrated with piano numbers, under the auspices of the Sutor School of Music in Philadelphia on the subject, "The Mystery of the Piano String."

Charleston Junior League Gives Musical
Performance

CHARLESTON, S. C., Feb. 28.—The Junior League presented a musical entertainment with a cast which included local singers in the Academy of Music on Feb. 13 and 14. The theater was crowded for both performances. Keating Simmons, tenor, sang two solos. "Pierrot and Pierrette" and "Honi Soit Qui Mal

y Pense" were among the sketches given. The small orchestra of school boys played with spirit. The ballet, directed by Sadie Brown, was graceful and well drilled. Mrs. Edward Atkinson was chairman of the program committee, and Mrs. W. S. Stevens, president of the League, was general chairman. The performance was a big financial success.

V. G. TUPPER.

LOUISVILLE HAILS OPERA

London Quartet, Roland Hayes and Alexander Vikinsky Also Presented

LOUISVILLE, Ky., Feb. 28.—The San Carlo Opera Company gave a performance of "Rigoletto" at the Woman's Club recently. Aldo Franchetti conducted with spirit and the performers were much applauded. The event was under the local management of P. S. Durham.

The London String Quartet made its first appearance in this city on Jan. 20 at the Woman's Club. Among the numbers given were Schubert's Quartet in D Minor, Dvorak's Quartet in F, Waldo Warner's "Pixey Ring" and a serenade by Haydn. The concert, which was of an excellence long to be remembered, was presented by Mr. Durham.

Roland Hayes, Negro tenor, was presented in a song recital in Macauley's Theater on a recent Sunday. This excellent artist was greeted by a large audience. It was his second appearance here this year.

Alexander Vikinsky, Russian tenor, was heard in concert at the Woman's Club by a demonstrative audience.

JAMES G. THOMPSON.

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SOKOLOFF PLAYERS IN STRAUSS WORKS

Ivögün Is Fêted Soloist— Chamber Program and Operetta Given

By Florence M. Barhyte

CLEVELAND, Feb. 28.—The Cleveland Orchestra, with Nikolai Sokoloff conducting and Maria Ivögün, soprano, as soloist, presented a program of rare interest in Masonic Hall on Feb. 26. The symphony was Mozart's "Jupiter," played with what seemed perfection of tone and a rhythm, in accordance with Mr. Sokoloff's inspiring beat. Mme. Ivögün won the instant admiration of her audience, in this, her initial Cleveland engagement. Her first number was the Mozart aria "L'amero saro costante," from "Il Re Pastore," in which she displayed her remarkable talent to advantage. Great success marked her singing of the aria "Oh, Powerful Princess," from Strauss' "Ariadne auf Naxos," which won prolonged applause from the audience.

The second half of the program was devoted entirely to Strauss compositions. "Don Juan" was artistically performed with the musicians responding with alacrity to Mr. Sokoloff's baton. "Death and Transfiguration" closed the interesting program.

The Cleveland String Quartet presented the fourth in the series of concerts in the Wade Park ballroom on Feb. 25. An arrangement has been made with the Cleveland Orchestra for members of the orchestra to assist as soloists on occasions, and Louis Green, clarinetist, provided artistic solo playing.

A Mozart quartet opened the program and was given an inspiring reading by the players. "The Pixy Ring," by Waldo Warner, was particularly enjoyed as an example of modern work. The group of players consists of Arthur Beckwith, Ralph Silverman, Carlton Cooley and Victor De Gomez.

The Fortnightly Musical Club presented its third evening concert in Wade Park ballroom Feb. 24, with Jean Knowlton, soprano, as assisting artist. A group of Spanish songs were sung with rare charm and interpretation. The other numbers included an interesting group of Old English songs and compositions of Susan Dyer, Alice Barnett and Howard Brockway. After this group Miss Knowlton responded with an encore number by Fanny Snow Knowlton, Cleveland composer, who was in the audience. Mrs. Harry L. Goodbread supplied discriminating accompaniments. Barbara Treat Murtfelt, violinist, played two groups with her husband, W. S. Murtfelt at the piano.

A new operetta "At Grandmother's Saturday Morning," by Mrs. Knowlton, and libretto by her daughter, Mrs. Margaret Wilcox, was presented by the pupils of Roosevelt Junior High School, Feb. 27. The program was under the direction of Ethel C. Whitworth, assisted by Eloise Marsh.

INSTITUTE OPENS DOORS

Jacksonville Musicians Attend Reception and Hear Program

JACKSONVILLE, FLA., Feb. 28.—The opening reception of the Institute of Musical Art attracted a large number of patrons of music. An interesting program was given by members of the faculty and advanced pupils. Among the participants were Miss Maltby, soprano and teacher of singing; Mable Cassel, violinist, in charge of the violin

department, and Leslie Jones and Irma Ruff, pianists. Mrs. John Calvin Wells is director of the Institute.

An open meeting of the Music Teachers' Association heard a program which included a talk on "The Symphony in America" by Prof. Lyman P. Prior, an address by Margaret Haas, president of the association, and musical features by Don Ferrandou, baritone; Wilhelm Meyer, pianist; Mrs. Bryan Jennings, soprano; Mrs. Hutchinson, pianist; Rose Maza, pianist; Laurie Merrill, soprano, and Mme. Elberta, pianist.

The Denishawn Dancers, headed by Ruth St. Denis and Ted Shawn, appeared in the Duval Theater and charmed a large audience.

GEORGE HOYT SMITH.

WISCONSIN SINGERS WIN WESTERN LEAD

Chosen at Glee Club Meet in Chicago to Compete in New York

CHICAGO, Feb. 28.—The championship among college singing organizations of the West was won by the Wisconsin University Men's Glee Club in the Intercollegiate Glee Clubs contest, held here at Orchestra Hall on Feb. 23. The organization defeated thirteen other colleges and won the privilege of participating in the national contest, to be held in New York on March 7, as the only representative of the West.

The next highest standing, in the estimation of the jury was won by Michigan. Grinnell, which held the championship last year, was adjudged third.

This victory was the second which the Wisconsin singers, under E. Earle Swinney, have won since the mid-Western contests were opened in 1923. The contest in Chicago was attended by a delegation from Wisconsin University. The glee club will make a tour of the principal cities of the Middle West during the spring vacation.

Hartford Again to Have an Orchestra

[Continued from page 1]

was offered the post of leader of the new organization, but he declined it, as his time is taken up with his work at the Theological Seminary, and he did not feel he could give this new project the attention it required.

The following officers were elected: George W. S. Matz, president; Samuel J. Levanthal, vice-president; John Parks, secretary; William Jones, treasurer; W. L. Southland, librarian; James F. Clancy, business manager; Robert Johnson, George Koenig, Mr. Eaton, Herbert Holtz, and Angelo Coniglioni, a committee on constitution and by-laws.

It will be interesting to watch the progress of the orchestra. A certain group of sincere musicians ardently feels that Hartford should have its own orchestra; and in consideration of the great influence an organization of this kind has upon a community, it is hoped it will meet with complete success.

BURTON CORNWALL.

Birmingham Responds to Concert by Paul Whiteman

BIRMINGHAM, ALA., Feb. 28.—An immense audience heard Paul Whiteman and his orchestra in the Municipal Auditorium recently, as the second attraction in the All Star Courts under the management of Mrs. Orlene A. Shipman and A. Brown Parkes. The program, "An Experiment in American Music," was much enjoyed. Such numbers as Leo Sowerby's "Synconata," Eastwood Lane's "Three American Musical Pieces," and Gershwin's "Rhapsody in Blue" for piano and orchestra, were on the program. FERDINAND DUNKLEY.

Boston Musician Gives a Reception for Toti Dal Monte

BOSTON, Feb. 28.—Clara Shear gave an informal tea and reception to Toti Dal Monte, coloratura soprano, at her home in Malden recently. There was a representative gathering of musicians. During Miss Shear's vocal studies in Milan, Italy, where she spent two years, Miss Dal Monte was a friend and adviser. W. J. PARKER.

VARIED FARE GIVEN TO PHILADELPHIANS

Operas and Orchestral Pro- grams Bring Success to Artists

By H. C. Craven

PHILADELPHIA, March 2.—The performance of "Bohème," given by the Metropolitan Opera Company in the Academy of Music on Tuesday evening of last week represented the best quality of artistic enlightenment. The work was rightly keyed in sentiment and in poetic values, beautifully sung and acted with charm and authority.

There was a new and most appealing Mimi in Maria Mueller, who made her debut in this city. Her fresh and lovely voice and grace of manner combined to produce a convincing portrait, thoroughly in keeping with Murger's character-drawing and Puccini's still unstated score. Beniamino Gigli was an eloquent and finely effective Rodolfo, and Louise Hunter a winsome and vivacious Musetta. The entire cast was of excellent calibre and included Millo Picco as Schaunard, Giuseppe Danise as Marcello, Giovanni Martino as Colline, and Pompilio Malatesta as Benoit and Alcindoro. Gennaro Papi conducted ably. The enthusiasm of a capacity audience reflected the satisfactory character of the stage proceedings.

The eighth performance in the highly successful season of the Philadelphia Civic Opera Company brought forward "Il Trovatore" in the Metropolitan Opera House on Thursday night. The work drew an audience of 4000 persons, who delightedly registered their approval of the processes of resuscitation applied to a now outmoded form of music drama. Marie Rappold brought authority, experience and a sense of tradition to the rôle of Leonora, and sang with dramatic fervor and opulence of tone. There was a duly ardent and rich-voiced Manrico in Fortunato de Angelis, a newcomer in this organization, while the now established favorite, Ivan Ivantsoff, was a brilliant incumbent of the extravagantly melodramatic rôle of Di Luna, scoring especially in the time-honored "Il Balen." Beatrice Eaton's resourceful contralto was effectively placed in the music assigned to Azucena. Fred Patton was the Ferrando and Helen Botwright, the Inez. Alexander Smallens succeeded in galvanizing new life into the score.

A program of fine artistic balance and beauty was submitted by Leopold Stokowski at the Friday afternoon and Saturday evening concerts of the Philadelphia Orchestra in the Academy. Standard and exceedingly welcome numbers included the ever exquisite Third Symphony of Brahms, the "Coriolan" Overture of Beethoven, and the brilliantly graphic "Don Juan" of Richard Strauss.

The novelty contribution, which the pioneering conductor now seldom withholds from his programs, took the form of a modern English work by Arthur Bliss. It bore the sufficiently non-specific title "Melee Fantasque," and purported to be a kind of free elegy, written in memory of the young artist, Claude Lovat Fraser, who died in 1921 as the result of sickness engendered in the war. Melodically the composition is by no means obscure, and the suggestion of threnody in the conclusion is singularly impressive. Elsewhere there is much seeming irrelevancy of treatment and a peculiarly marked predilection for semi-Chinese rhythms and tone combinations. Mr. Stokowski illumined the work with a sympathetic reading.

Richmond Turns Out En Masse to Hear John Powell

RICHMOND, VA., Feb. 28.—John Powell, pianist, gave a recital in the City Auditorium recently and was greeted by a large audience. Mr. Powell opened his program with Beethoven's Sonata in E Flat, Op. 31, No. 3, and included in his list works by Schumann, the Twenty-four Preludes, Op. 28, of Chopin, and Liszt's Twelfth Hungarian Rhapsody. All the numbers were beautifully played, and the pianist gave numerous encores. L. F. GRUNER.

CHICAGO.—Milan Lusk, violinist, has returned from a concert tour of the East. In New York he made records for the Victor and Gennett Talking Machine companies.



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Musical Germany Today Is War-Ground for Conflicting Schools of Composers

[Continued from page 10]

nourishing of music with one's heart-blood. There is absent that which cannot be taught, the art that transcends art, the thing which one cannot put into words; the peculiar magic of music, which no other art possesses in such a degree.

So it comes about that the "young school" of today has taken refuge behind the weak and piteous bulwark of the thesis: "Music has nothing more to do with emotion." Music is now only a tickling of the ears, a dabbling in tone-colors, a childish nursery game with sounds. Deep, significant feeling, which sometimes is present in childhood play, is, however, totally lacking. And the music leaves us cold—indeed, it really dampens our spirits. Yet music ought to lead us into a heavenly region, which we only come to know rarely, in moments of contemplation!

The taking of the soul out of art is the second great conflict of modern music. It is, in fact, stagnation, a rapid step backward.

Bane of False "Internationalism"

In addition to this factor, there came about in Germany a state of things that is worthy of study in connection with the music of the country. Just as there grew up in the political life a great assemblage of parties, organizations and clubs of different opinions as to government, so in music the situation was much the same. The clique ruled; politics cast a shadow over art.

What was gospel truth to one group was heartily damned by the others. Each clique tooted the horn of publicity for a newly discovered Messiah. Then a great hullabaloo rose in an opposing camp and the cry went up that the musical redeemer had not been found. Minor questions became burning issues in all musical activities in Germany.

The musicians' engagements in the theater and in orchestras were affected by the political points of view. So it came about that the most significant conductors took flight to foreign countries; that such an institution as the Bayreuth Festival lost prestige because of its own short-sightedness.

CONCERTS IN SAN DIEGO

Orchestras, Pianists, Singers and Harpist Are Given Cordial Receptions

SAN DIEGO, CAL., Feb. 28.—The fourth concert of the local Philharmonic season was given in the Spreckles Theater last week by the Los Angeles Philharmonic Orchestra. A capacity house greeted the players, and Walter Henry Rothwell gave a splendid program. Dvorak's "New World" Symphony, the "Fly" Minuet by Cizbulka, and Goldmark's "Negro" Rhapsody, together with "Pacific 231" by Honegger, a composition new to local audiences, made up the list. An encore was the "Blue Danube" Waltz.

Sergei Rachmaninoff gave a fine piano program in the same theater on Mon-

day evening. While everyone enjoyed all his playing, it was his own works that drew most applause.

The Amphion Club presented the De Reszke Singers on Friday evening. They were ably assisted by Mildred Dilling, harpist.

On Saturday evening Vladimir de Pachmann, pianist, gave a program which included a large group of Chopin's works. In these he excelled.

Paul Whiteman and his orchestra appeared recently. Seats were at a premium and many persons were unable to gain entrance.

W. F. REYER.

Paul Althouse, tenor, has been engaged for the Newark Festival on May 5. He will also be heard at the Westchester Festival on May 14.

CHILDREN GIVEN BENEFIT OF SACRAMENTO CONCERTS

Guy Maier and Lee Pattison Among Artists Heard in Programs of Individual Interest

SACRAMENTO, CAL., Feb. 28.—Artists performing in Sacramento recently have been Guy Maier and Lee Pattison, pianists, who made their second appearance before the Saturday Club. A capacity audience greeted them, many coming miles in stormy weather to hear their two-piano program. The following morning Mr. Maier gave one of his inimitable concerts for young students at the high school, playing music by Schumann, Schubert's "Erlking," an Impromptu by Chopin, Goossens' "Hurdy Gurdy," "On Wings of Song" by Mendelssohn, the "Juba Dance" of Dett, Lane's "Crashshooters' Dance" and pieces by Gliere and Bach.

Fine afternoon programs have been given by active members of the Saturday Club. Russian and English composers have been represented under the direction of Mrs. M. R. Richardson and Florine Wenzel.

The State Board of Education, with Grace M. Stanley in charge, has been broadcasting splendid programs every Monday morning for school children. A recent program was given by the capella choir of the College of the Pacific, C. M. Dennis leading.

Edward Pease, conductor of the Euterpean (women's) Chorus, has been appointed leader of the Glee Club of the Agricultural College at Davis.

At the February meeting of the Sacramento Music Teachers' Association, Jean Barnes, a pupil of Oscar Weil, gave an intimate talk on the life and work of the late master. Hazel Pritchard played a group of Grieg piano pieces, and Ida Hjerlied-Shelley, with Margerite Butler, played a Mozart Concerto.

FLORINE WENZEL.

EVENTS IN BIRMINGHAM

Alabama Audience Welcomes Frieda Hempel and Concerts by Resident Artists

BIRMINGHAM, ALA., Feb. 28.—Frieda Hempel delighted patrons of the All-Star Course with her "Jenny Lind" program recently in the Municipal Auditorium. This was the fourth attraction under the direction of Mrs. Orlene A. Shipman and A. Browne Parks. Miss Hempel had, as assisting artists, Coenraad V. Bos, at the piano, and Louis P. Fritze, flautist. She sang with individual charm and grace, and responded to many recalls.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers also appeared in the All-Star Course. The musical program was given by an instrumental quartet, headed by Louis Horst, pianist and conductor. The Allied Arts Club gave Miss St. Denis and Mr. Shawn a luncheon at the Axis Club. Songs were sung by Elsa Maud Haury, with Beverley Hester at the piano, and speeches were made by Olivia O'Neal and J. Louis Schillinger.

Ferdinand Dunkley, president of the Allied Arts Club, gave a talk on the

MacDowell Colony at Peterboro, N. H., illustrated with lantern slides. Mrs. Paul Earle, pianist, and May Shackelford, soprano, preceded the address with a musical program.

A piano recital was given in Cable Hall recently by Sylvia Rich and Joyce Lyon, pupils of Mrs. E. T. Rice.

A recital was given in Phillips high school auditorium recently by Elsa Maud Haury, teacher of singing in the high schools and soprano soloist of First Presbyterian Church. Beverley Hester, piano teacher in the public schools, was the accompanist.

W. Lawrence Meteyarde, until recently organist of First Presbyterian Church, has accepted a similar position at Ensley First Methodist Church.

FERDINAND DUNKLEY.

APPEARS IN PALO ALTO

San Francisco Symphony Heads List of Visiting Organizations

PALO ALTO, CAL., Feb. 28.—Guy Maier and Lee Pattison recently gave a two-piano recital that defied criticism. A large audience applauded vociferously. This was the second concert in the Peninsula Musical Association's winter series.

The first of two concerts by the San Francisco Symphony was given in the Stanford Assembly Hall, under the baton of Alfred Hertz. Numbers by Gluck, Beethoven, Haydn, and Strauss were given eloquent readings, and Max Bruch's arrangement of the traditional Hebrew melody, "Kol Nedrei," was played as a cello solo by Walter Ferner.

The annual Ram's Head program was given in the Stanford University Assembly Hall before the largest audience of the year. Written, directed and acted entirely by Stanford men students, this year's opera, "The Devil's Daughter," was in most respects superior to productions of recent years. With book and lyrics by Dan Evans and Northcutt Ely, and music by John Wiggin, Chester Wing Barker, Alice Dodds, and Herbert Smith, this year's opus was staged by Dave Mannocir. Dances were arranged by Elizabeth Lanz.

CHESTER WING BARKER.

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MUNICIPAL CONTEST HELD IN BALTIMORE

Judges Select Piano Soloist
for Concert by City
Orchestra

BALTIMORE, March 2.—Ercelle Mitchell, of Jacksonville, Fla., a student under Pasquale Tallarico, teacher of piano at the Peabody Conservatory, was selected in the municipal competition at the Lyric from among ten young pianists to appear as soloist with the Baltimore Symphony on April 11. Miss Mitchell played the Schumann E Minor Concerto as a test, and the three judges—Ernest Hutcheson, Guiomar Novaes and Oscar Wagner—were unanimous in conferring the distinction upon the excellent showing made. Virginia Fore and Florence Frantz received honorable mention. The ten competitors gave evidence of brilliant talent. Mr. Hutcheson complimented the municipality for its interest in furthering the career of youthful artists, and stated that this progressive attitude was a tribute to Baltimore teachers and talent. Frederick R. Huber, director of municipal music, arranged the details of the audition.

The Albaugh Concert Bureau presented Mme. Novaes and Mr. Hutcheson in a recital on Feb. 24, at the Lyric. The program contained the Schumann Variations in B Flat, the Saint-Saëns Variations and Fugue on a theme by Beethoven, and Chabrier's "Espana" for two pianos. The ensemble proved very satisfying as the artists blended their individual expression and with brilliant technical command. The balance of tone and coloring produced effects which were worthily applauded. Besides these two-piano compositions, each artist was heard in groups of interesting solos. Mme. Novaes played some Chopin and some Spanish compositions

to which she added several encores, arrangements from "Orpheus" and "Ar-mide" of Gluck. Mr. Hutcheson's brilliant technic was shown in the playing of the Liszt transcriptions and his deep musical understanding was noted in the interpretation of Grainger's adaptation of an old Irish tune.

Pasquale Tallarico, pianist, member of the faculty of the Peabody Conservatory, was the artist at the sixteenth Peabody recital, Friday afternoon, Feb. 27. He gave an unusually virile reading of the MacDowell "Keltic" Sonata and played the novelties, "Three Sea Poems," by Ernest Bloch with rhythmic lilt. Fine melodic feeling was found in a transcription of an air by Pergolesi, and temperamental shading and mood were noted in Dohnanyi and Chopin pieces. The classic preface to the program, the Bach Toccata, was dignified and convincing.

Alexander Sklarevski, pianist, member of the Peabody faculty, played before the members of the University Club on Sunday afternoon, March 1. Mr. Sklarevski began the recital with the Brahms B Minor Rhapsody, in which he disclosed poetic feeling. The "Moonlight" Sonata of Beethoven was read with classic appreciation. With the Chopin Nocturne in E Major and the A Flat Major Waltz, the artist made a deep impression. Scriabin and Glinka-Balakireff were interpreted with national understanding. The program closed with the Fifteenth Rhapsody of Liszt.

Elizabeth Gutman, soprano, gave a benefit recital at Goucher College, Saturday afternoon, Feb. 28, presenting her "Mother Goose" program to the enthusiastic audience. The inimitable manner in which this singer presents her costumed recital has been recognized before. The presentation added to her artistic success. Ruth Gervais was the accompanist.

Agnes Zimmisch, mezzo-soprano, and Marv Mitchell, pianist, members of the teaching staff of the preparatory department of the Peabody Conservatory, were heard in a joint program at the North Hall of the Peabody on Monday evening, Feb. 23. The singer was applauded for her serious interpretations, and the pianist gained enthusiastic appreciation for her brilliant technical command.

ASHEVILLE CHOIR SINGS

Jeannette Vreeland Is Soloist in Cantata
by Clarence K. Bawden

ASHEVILLE, N. C., Feb. 28.—The Aeolian Choir, a chorus of women's voices, gave the first concert of its fifth season on a recent Thursday evening. The program included a number of part-songs and closed with Clarence K. Bawden's "River of Stars," a setting of Noyes' poem. The singing of the choir was noteworthy for strength, fine quality of tone and expressive shading. The work of the choir in the cantata was distinguished by considerable emotional appeal. Arthur L. Manchester is conductor.

The assisting soloist was Jeannette Vreeland, soprano, who sang three groups and the solo part in the cantata with fine effect. Her voice is one of unusual loveliness and her singing was characterized by ease and artistry.

Lucilla de Vescovi, soprano, will give a New York recital in the Town Hall on March 11.

POLICE BAND GIVES ITS INITIAL CONCERT

Organization Opens Tour in
Century Theater Before
Huge Audience

There was some good music and much wild enthusiasm in the Century Theater on Sunday evening, when the Police Band of the City of New York gave the first concert of its first national tour. It was a gala occasion, the beginning of a great adventure for the "finest of New York's finest," and a large, friendly audience was present to lend encouragement and support to the policemen-musicians. It was rather comforting to know that music really hath charms to soothe the savage breast, for sitting meekly on the Century stage, genially blowing into a cornet or a clarinet, were the very same bluecoats who, once on duty, strike with awe even the most law abiding citizen. When the curtain went up, showing sixty-five fine policemen in neat blue uniforms and shiny brass buttons, there was a tumult of applause, which was repeated when Captain Paul Henneberg, bandmaster, appeared. After the opening number, the Coronation March

from "The Prophet," there was some more applause, and so through a long and interesting program.

After the intermission Richard E. Enright, the Police Commissioner, made a speech telling how proud he and the city were of the band and how much it was doing to encourage and cultivate a spirit of camaraderie among the police forces of the greater cities throughout the country.

Of the band itself, it must be said that it is an excellent organization of its kind and it has improved greatly under the experienced leadership of Captain Henneberg. The program was an ambitious one, including a Grand Fantasia on themes from Gounod's "Faust," Lalo's Overture to "Le Roi d'Ys," four Negro spirituals, the Strauss Waltz, "Wine, Women and Song," and a number of marches, one of the best of which was "You're the Right Man," by Captain Henneberg and dedicated to Commissioner Enright.

Marguerite D'Alvarez, contralto, sang the Habanera and the Seguidilla from "Carmen," winning a torrent of applause, and gave as encore the Negro number, "Water Boy." The Police Glee Club of sixty, conducted by Gustave Heil, also contributed numbers. J. M. K.

Noted Victor Artists May Stop Broadcasting

[Continued from page 1]

reversal of policy. The Victor Company gained publicity by its broadcasting program, but did not increase the sales of records, which had been cut into to a large extent by the competition of the radio. The majority of the artists on the Victor lists, moreover, are prevented by anti-radio clauses in the contracts with their concert managers from broadcasting without their permission. This has been refused by the managers, and the latter assert that they will continue to refuse until some system has been introduced for paying the artists for radio appearances, as for regular concert dates.

Broadcasting, the managers said, could not be continued under the arrangement made by the Victor Company, where artists were expected to appear without pay, for the publicity value of the radio concerts and for the possible effect it might have in increasing record sales. New York concert managers predicted, at the time the Victor Company program was announced, that the radio concerts could not continue indefinitely because none of the artists would appear more than once unless adequately compensated and because the majority of the Victor artists refused to broadcast under the present conditions. The new policy of the Victor Company, as reflected in its latest program, seems to be to offer popular radio programs for the masses.

Paulsen Conducts Indianapolis Symphony

INDIANAPOLIS, Feb. 28.—The Indianapolis Symphony gave a concert at the Caleb Mills Hall on Feb. 16 under the skillful leadership of P. Marinus Paulsen. Among the numbers played were Schubert's "Unfinished" Symphony, the Largo from Dvorak's "New World" Symphony and German's Dances to "Henry VIII." Among the soloists was Thelma Wharton, who played the first movement of the Schumann Piano Concerto with clear and polished musicianship. Mr. Paulsen has conducted the orchestra since its inception six years ago, and in this time the excellent condition in which he has maintained his forces and the vigor and insight with which he has conducted his programs have well illustrated his command of the orchestral technic. He has done much to realize the ideals of this philanthropic organization, to increase public interest in local musical talent, and to encourage the development of Indianapolis' native musicians and the city's appreciation of symphonic music.

De Pachmann Makes Début in Des Moines

DES MOINES, IOWA, March 1.—Vladimir de Pachmann made his first Des Moines appearance in the Des Moines

Women's Club last week under the direction of George Frederick Ogden. He was received by a royal and enthusiastic audience. Ruth Ray, American violinist, substituted for Willy Burmester in the fourth of the Drake University Community Concert Series. Miss Ray made a favorable impression. Betty Baker appeared in several piano numbers.

HOLMES COWPER.

SAN CARLO OPERA HEARD BY SAN JOSE AUDIENCES

Albert Spalding, with Benoist Aiding,
Gives Notable List—Lectures by
O'Hara and Lehman

SAN JOSE, CAL., Feb. 28.—The San Carlo Opera Company gave commendable performances of "Aida" and "Tosca" at the Victory Theater before large and appreciative audiences. Among the artists heard were Alice Gentle, Bianca Saroya, Stella de Mette, Manuel Salazar, Gaetano Tommasini and Mario Valle. Fulgenzio Guerrieri conducted.

Albert Spalding gave a recital to an audience of 1100 in the State Teachers' College Auditorium. He presented the César Franck Sonata and numbers by Tartini, Corelli, Chopin, Wieniawski and Paganini, in addition to novelties by Boulanger, Rothwell, Debussy, and himself. André Benoist was a fine co-artist at the piano. Several numbers were added. The concert was the fourth in the series being presented by the San Jose Musical Association.

Geoffrey O'Hara addressed the Lions' Club and the combined Parent-Teachers' Associations of the County, in convention here. Mr. O'Hara denounced equally jazz and "high brow" music in general and made a plea for sweet and simple songs and melodies.

Dr. B. H. Lehman of the University of California spoke before the local branch of the American Association of University Women, on opera, in a series of lectures under the general head of "Recent Developments in the Arts." The speaker traced the history and development of opera and asserted that it was a question whether it can be called a "fine art," because it calls for so many intermediaries in its production.

The De Molay Band gave a program in the State Teachers' College Auditorium. Edward Towner, conductor, deserves credit for training a commendable organization. Esther Talbot, viola player, with Elizabeth Stiver, at the piano, was the soloist.

MARJORY M. FISHER.

Levitzi Appears in Cedar Rapids

CEDAR RAPIDS, IOWA, Feb. 28.—Mischa Levitzi, pianist, appeared at the third concert of the college and community course in Sinclair Chapel. He played Beethoven's Sonata, Op. 101, a Bach-Liszt fugue, a Chopin group, Rubinstein's Staccato Etude and Liszt's Sixth Rhapsody. The audience called for several extras.



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LOS ANGELES WOMEN FORM UNION BRANCH

First Feminine Music Labor Organization in Southwest Holds Meeting

By Bruno David Ussher

LOS ANGELES, Feb. 28.—Women musicians of this city at last came into their franchise rights, when members and officers of the newly formed Woman Musicians' Club of the Local No. 47, A. F. O. M., met for the first time to discuss professional affairs of the organization in Los Angeles on Feb. 22.

Not for six years has such a meeting been called, and at that time only in an unorganized manner to cope with a prejudice against women players. The present club is the first definite organization of its kind in the Southwest. It should prove of material help to women players in pecuniary and social direction. More than 300 members of the local union are women.

Though the nucleus consists of women members of the Musicians' Mutual Protective Association (local No. 47, A. F. O. M.), a non-voting associate membership for non-union members has been provided, in view of the large interest by non-organized woman musicians. Dr. Josephine M. Fernald, who arrived here two years ago from San Francisco, was elected president. Dr.

Fernald was organizer and for eight years president of the San Francisco Woman's Symphony Association, and one of the organizers of the San Francisco Symphony.

The purpose in general of the Woman Musicians' Club here is unity in professional work and representation in civic and professional movements. Active work is open to associate members who wish to join this organization without becoming union members. Meetings are held every Monday at noon in the Union League Building, and prospective members at a nominal fee are invited.

Officers of the Woman Musicians' Club are: President, Dr. Josephine M. Fernald; first vice-president, Miss Melania Kasso; second vice-president, Mrs. L. Fuhrer Genter; recording secretary, Miss Gertrude Barrett; corresponding secretary, Miss Emma Wendt; treasurer, Miss Anna Weitzman.

Board of Directors—Chairman, Mme. Lola Stanton; Miss Irene Snedigar, Miss Elsie Grosser, Mrs. W. Jones, Miss Edith Coldwell, Miss Antoinette Frederiksen, Mrs. Gabrielle Gerber, Miss Minnie B. Joos, Miss Kitty Bouter, Miss F. Sanders, Miss Olivia Baker, Miss Elva Taylor, Mrs. Eva May Decker, Miss Helene Schiller, and Mrs. Rena W. Williams.

Standing Committees—Reception committee, chairman, Mrs. Beuter; ways and means, chairman, Miss Kasso; Program, chairman, Miss Bullinger; emergency, chairman, Miss Barrett.

Special Committee—Publicity, Miss Florence Sanders, chairman; Miss Barrett and Miss Wendt.

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TEXAS HARPISTS MEET

Marcel Grandjany Presented in Concert at Annual Convention

SAN ANTONIO, TEX., Feb. 28.—Marcel Grandjany, harpist, was presented in concert for the annual convention of the Texas Chapter of the National Association of Harpists on Feb. 11 in Main Avenue high school auditorium. The concert was sponsored by Maudetta Martin Joseph, president of the Texas chapter. A large audience was highly pleased with the skill and superior musical qualities of Mr. Grandjany, who made a feature of French compositions, including a number of his own works.

The election of officers resulted as follows: Kent Gage, Dallas, president; Anna Maria Gutierrez, San Antonio, first vice-president; Ethelyn P. Ware,

San Marcos, second vice-president; Maudetta Martin Joseph, San Antonio, secretary-treasurer; Theresa Duft, San Antonio, chairman of the membership committee. A new office, that of auditor, was created, to which Corrine Dargon Brooks, Paris, was elected. Marie Miller and Annie Louise David of New York, honorary members, were made members of the advisory council.

GENEVIEVE M. TUCKER.

KOUSSEVITZKY MEN VISIT PROVIDENCE

Kochanski Is Soloist With Boston Symphony Before Large Audience

By N. Bissell Pettis

PROVIDENCE, R. I., Feb. 28.—Serge Koussevitzky and the Boston Symphony were heard by an audience of about 2000 which filled practically every seat in Infantry Hall on Tuesday evening, Feb. 24, when the incomparable organization gave the fourth in the Providence series of concerts.

The concert was notable for two special features, the appearance here for the first time of Paul Kochanski, violinist, as soloist, and the magnificent performance of the Eighth Symphony of Glazounoff.

It was the first time that this Symphony had been performed by the Boston Orchestra, and it was played with a breadth and a sweep and a brilliancy that held the big audience spell-bound until the end of the first movement, when a storm of applause fairly shook the great building and forced the famous conductor to respond to repeated calls to the front of the stage. The three other movements of the symphony were played with thrilling intensity and marvellous harmony and beauty of tone, revealing to the full the wonderful interpretative ability of the conductor as well as the responsiveness of his men.

The soloist was heard in the exquisite Vivaldi Concerto for violin and orchestra, in which he played so well as to receive six recalls. The concert closed with a beautiful performance of "Tasso" by Liszt.

SPRINGFIELD HEARS TENORS

Riccardo Martin and Arthur Kraft Appear with Ohio Organizations

SPRINGFIELD, ILL., Feb. 28.—In its third concert of the season the Civic Orchestra had as soloist Riccardo Martin. He sang "Celeste Aida" splendidly, with orchestra accompaniment. The artist was equally admirable in his presentation of two groups of songs; the first including three modern French songs of distinctive character, while the second was chosen from English, Italian and American composers. The orchestra was at its best, and from the opening number "Semiramide" overture by Rossini to the triumphant climax of the "Tannhäuser" March, revealed the results of painstaking and careful preparation.

Arthur Kraft, tenor, sang at the vespers service in the Westminster Presbyterian Church, on Sunday afternoon, Feb. 22. He sang oratorio numbers with fine dramatic force.

He completed the service with "When They Ring the Golden Bells for You and Me."

Miami Hears Novel Programs

MIAMI, FLA., Feb. 28.—Barbara Maurel, of the Boston Opera Company, and Lilette Jaresse gave a program on board the yacht Jane, owned by S. A. Lynch of Atlanta. The program was largely made up of works by Mana Zucca, with the composer at the piano. A program at the Conservatory was given by members of Mana Zucca's master class, the following pupils being on the list: Frances Shelton of Dania, Ruth Frisbie, Alicia Hartner, Especia Ross and Mary Bily. Mrs. Reginal Owen sponsored a musical tea for the Parent Teachers' Association of Coconut Grove on Friday of last week. Those appearing on Mrs. Owen's program were

Sarah Crosby's Violin Given to Scholarship Fund

AN Amati violin will be donated as an endowment for a scholarship fund in memory of Sarah Crosby by her brother, who inherited the instrument on her death a year ago. Miss Crosby bought the violin thirty years ago when she was a pupil of Joachim. It was made by Antonius Amati, in Cremona, in 1599. The history of the violin is bound up with the story of Sarah Crosby, who played it abroad and was stricken with paralysis on the eve of her American debut. She never recovered and never played on the instrument in this country. The violin is valued at more than \$10,000, the highest price ever received for an Amati, and the proceeds from its sale will be devoted to aiding deserving pupils with scholarships.

Rachel Jane Hamilton, soloist with Pryor's Band; Dorothy Stearns Mayer, Mrs. H. E. Talbot, George H. Simmons, L. H. Jackson, Covington Darrison, J. C. Sims and Eda Kerry Liddle. Franklin Harris accompanied. A. M. F.

REDLANDS CHILDREN GIVE OPERETTA WITH SUCCESS

Albert Spalding Presented in Recital Under Club Auspices—Music Association Concert Attracts

REDLANDS, CAL., Feb. 28.—The operetta "Windmills of Holland" was given two very creditable performances at the Contemporary Club by children of the Junior High School, under the direction of Margaret Walsh and Frederica Southworth. An orchestra made up from children of the same school, under Carl Kuehne, assisted.

Albert Spalding, American violinist, was presented by the Spinnet Club, Mrs. Sherman Hart, president. This concert marked the conclusion of the club's first year. Enough guarantors were secured from this audience to assure a Spinnet course for next season. Mr. Spalding's playing was warmly greeted by a large house. Especially noteworthy was the César Franck Sonata for violin and piano, which with the assistance of André Benoist, was given a masterly reading.

Despite a heavy rainstorm, the Contemporary Club was packed for a recital by Alfred Kastner, solo harpist of the Los Angeles Philharmonic Orchestra, assisted by Fern Fitzwater, soprano, recently. The concert was the twenty-third artist-concert of the Redlands Community Music Association, of which Mrs. G. E. Mullen is president. Mr. Kastner's playing was enthusiastically greeted and several encores were demanded. Among his numbers were pieces by Mendelssohn, Pierné, Saint-Saëns, Hasselmans, Sinding, Debussy, and a "Mazurka" of his own composition. Alice Kaye was the accompanist.

Mary Elizabeth Rabe, Emily Lombard and Carol Finlay, advanced pupils of Elizabeth Tschudy were heard at the Contemporary Club assisted by the Goodwin String Quartet, made up of Philip Goodwin, George Ewing, E. E. Pohl, and Carl Preston, and Emil Voellmy, flautist of Los Angeles.

C. H. MARSH.

Many Musicians Appear in Canton

CANTON, OHIO, Feb. 28.—Musicians appearing at concerts given by the Canton Woman's Club have been Ethyl Robinson, Mrs. Forrest Shollenberger, Thomas Ward, Corrine S. Palmer, Jessie Van Horne, Catherine Cusack, Ray Clewell, Martin Boyer, James Seybert, Harry Evans, Elizabeth Klotz, Mrs. Roy Essig, Lulu Kiehl, Mrs. Henry Ernst, Anna Schueller and Clarence Dretke. The Juvenile and Junior MacDowell Club gave a program with Eleanor Fabry, Mary Duff, Lucille Elliott, Martha Ream, Margie and Wilda Gresser, Esthe Lanning, Gladys Townsend, Margaret Lundy, Mildred Baker, Evelyn Katman, Pauline McCool and Luella Thomas. Recitals have recently been given to pupils of the following teachers: Minnie Swift, Annie Bolus Loichot, Olive Kiehl, Georgia Flad, Florence Henry, Gay Boyce, Clarence Dretke and Irene Converse. RALPH L. MYERS.

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STRAVINSKY LEADS CHICAGO SYMPHONY

"Histoire du Soldat" Given
at Arts Club Concert
Under Composer

By Eugene Stinson

CHICAGO, Feb. 28.—Igor Stravinsky's appearance as guest conductor of the Chicago Symphony, at the concerts on Feb. 20 and 21, was one of the most stimulating and largely attended of any of the musical events of the season here. The noted composer conducted his own arrangement of the "Song of the Volga Boatmen" and his "Scherzo Fantastique," both new here, and the familiar "Chant du Rossignol" and "L'Oiseau de Feu" Suite.

The nervous vitality of Stravinsky's conducting, and his incessant emphasis upon the rhythmic energy of his music did much to define in the minds of his local audiences the proper approach to an understanding and evaluation of his music, which has revealed so curious and extensive a development from period to period. Mr. Stravinsky's own revelations of his art to newspaper reporters included the statement that the works culminating in "Le Sacre du Printemps" belonged to the first of his three periods. Chicago accepted this announcement with the same grain of salt which has added flavor to their enjoyment of his music from time to time.

His appearance with the orchestra brought him the most cordial recognition from both his audiences. The comparatively obvious nature of his Scherzo, in which the life of the bee is described in a scarcely Maeterlinckian style, seemed to give it first place in the appreciation of those Chicagoans who crowd into his presence.

The marvelous visual quality of his work was more clearly displayed, however, in the "L'Oiseau de Feu," and especially in "Le Chant du Rossignol." The latter piece gave a very clear picture of the composer's almost photographic gift, his bitter and tireless wit, his large inventiveness and his unflinching self-confidence.

Frederick Stock, before Stravinsky led his works, conducted a beautifully finished version of Beethoven's Seventh Symphony.

Stravinsky was guest of honor at a

dinner and public reception given him by the Cordon Club on Feb. 20, and at a concert of his own works at the Arts Club on Feb. 24. The assisting artists were Jacques Gordon, violinist, Greta Torpadie, soprano, and Robert Lindeman, clarinetist. A novelty of the concert was the first performance in this city of "Histoire du Soldat." Many songs and other items, largely early works, were heard with great interest by a very large and fashionable gathering.

The Chicago Symphony repeated its children's program on Feb. 19.

DENVER ORCHESTRA IN THIRD CONCERT

Recitals by Matzenauer and
Bachhaus Attract—Cad-
man Gives Works

By J. C. Wilcox

DENVER, Feb. 28.—The third concert of the matinee series of six announced by the Cavallo Symphony was given at the Broadway Theater on the afternoon of Feb. 20, with Leroy R. Hinman, bass-baritone, as soloist. The "Lohengrin" Prelude, Tchaikovsky's "Pathétique" Symphony and two excerpts from the "Caucasian Sketches" of Ippolitoff-Ivanoff, comprised the orchestral program. The new ensemble again acquitted itself admirably. Mr. Hinman sang the "Chanson Bachique" from Thomas's "Hamlet," and earned an insistent encore by his virile voice and musical style.

Margaret Matzenauer, contralto of the Metropolitan, and Alberto Salvi, harpist, appeared in recital before a huge audience in the Oberfelder subscription concerts on Feb. 20. The contralto pleased her audience, and Mr. Salvi also proved a popular favorite.

William Bachaus, pianist, was heard in recital in the Slack subscription course on Thursday evening, Feb. 19, and greatly pleased his audience. This artist had appeared in Denver on two previous occasions, and his performance last week revealed a ripened art.

On the following Sunday afternoon Mr. Bachaus gave a private recital under the auspices of the Franco-American Society here, playing some modern numbers and greatly impressing the guests at this concert.

Charles Wakefield Cadman and Princess Tsianina have just finished a week's engagement at a local theater, where they gave a tabloid program of the pianist-composer's works.

INDIANAPOLIS CLUB HEARD

Ethyl Hayden Soloist with Männerchor—
Recitals Are Applauded

INDIANAPOLIS, Feb. 28.—The second concert of the Indianapolis Männerchor, on Monday, Feb. 23, brought a program of splendid male chorus singing, led by Karl Reckzeh. Ethyl Hayden, soprano, was soloist for the third time before the club. Miss Hayden sang the aria, "Deh vieni non tardar," by Mozart; "Kom, wir wandeln," by Cornelius; "Der Stern," by Strauss; "Bienenlied," by Wolf, and songs by Beach, Kramer, Cloakey, Brahms, Respighi and others. Mathilde Harding was the accompanist.

The Matinée Musicale Club presented Ilse Niemack, violinist, in a recital at the Masonic Temple, on Feb. 20. The audience was impressed by the musical achievements of the young artist, whose beautiful playing of the "Symphonie Espagnole," by Lalo, and other numbers, won hearty applause. Stella Steel was the accompanist.

Reinald Werrenrath gave a recital at the Caleb Mills Hall, on Friday night, Feb. 20, under the auspices of the Federation of Indianapolis Public School Teachers. Herbert Carrick was the accompanist. PAULINE SCHELLSCHMIDT.

BUFFALO MUSICIANS PRESENT PROGRAMS

John Charles Thomas, Myra
Hess and Nina Morgana
Heard in Recital Series

By Frank W. Balch

BUFFALO, March 1.—One of the most interesting chamber music recitals of the season was that given on Saturday, Feb. 21, by the Buffalo Chromatic Club in The Playhouse, when Rochester and Buffalo musicians combined to present an elaborate program. The artists were Lucile Johnson Bigelow, harpist; Helen Doyle Durrett, violinist; Marguerite Juergens Morgan, pianist, and Leonardo DeLorenzo, flautist. A Mozart trio for flute, harp and piano was beautifully done. A Concerto for harp and piano was equally well received. Several other numbers brought tremendous applause and the program was greatly extended.

The Buffalo Symphony, Arnold Cornelissen, conductor, brought its present season to a close with a splendid concert in Elmwood Music Hall on Sunday, Feb. 22 before a capacity audience. Willem van Hoogstraten was again guest conductor, this being his second Buffalo appearance of the season. Elly Ney was to have been the soloist, but found it impossible to make train connections from the South to enable her to be in Buffalo in time. On very short notice Ignace Hilsberg took her place and won instant approval from the large audience in Tchaikovsky's B Flat Minor Concerto. Mrs. Chauncey Hamlin, president of the Buffalo Symphony Society, gave an interesting outline of the organization's plans for next year and an account of the tremendous success attained by the Buffalo orchestra in its first three years.

Buffalo's Guido Chorus, Seth Clark, leading, presented a most artistic program at the Playhouse on Feb. 18. The soloist was John Barnes Wells who was given a great demonstration after each group of songs. The big chorus never appeared to better advantage and Mr. Clark was forced to add several encore numbers.

John Charles Thomas, presented here by the Buffalo Musical Foundation in Elmwood Music Hall on Tuesday, Feb. 17, extended his circle of admirers, while Myra Hess, English pianist, on her initial appearance in Buffalo, scored a great triumph.

Buffalo welcomed back its own native opera singer on Saturday, Feb. 14 when a fashionable audience crowded Buffalo Club to greet Nina Morgana of the Metropolitan. Miss Morgana was in splendid voice and was accorded an ovation the like of which few artists have received in Buffalo. The recital was in the series of musical affairs undertaken by the club.

Geraldine Farrar and her company of operatic singers were presented in Elmwood Music Hall on Wednesday, Feb. 25. Ten vocalists and a group of eighteen musicians presented a thoroughly interesting program.

Students Cheer Mme. Liszewska

CINCINNATI, OHIO, Feb. 28.—Marguerite Melville-Liszewska, pianist, gave a lecture-recital at the Military Academy at Culver, Ind., on Feb. 2. Several of the numbers on the program had to be repeated, and at the end of the recital the 750 boys rose to their feet, giving her the cheer of nine "Ra's," an honor which is reserved for special occasions. After the concert there was an extra drill of the celebrated "Black Horse Troop" in her honor, also a concert by the excellent military band. Mme. Liszewska was reengaged for another recital next season.

Bangor Proves Enthusiasm Over Concerts

BANGOR, ME., Feb. 28.—A pleasing miscellaneous program was given by the Schumann Club in the Richmond studio recently, when, in spite of a blizzard, zero weather and counter attractions, there was a good attendance of club members. The program was in

charge of Ellen M. Peterson, soprano. Those taking part were Josephine Lane, Elizabeth Alwood, Mrs. Roscoe Wing, sopranos; Mrs. Frank P. Banks, contralto; Hilda Donovan, Dorothy Doe Hicks and Mary Hayford, pianists. Mrs. Hicks and Miss Peterson accompanied. The program included numbers by MacDowell, Geoffrey O'Hara, Kate Vannah, Amy Woodforde Finden, Leroy Rile, Arensky, Brahms and Bizet. The second organ recital given under the direction of Wilbur S. Cochrane, organist and choirmaster of the Unitarian Church, was given before a large audience. James D. Maxwell, 'cellist of the Bangor Symphony, was the assisting soloist in a program composed of the works of James H. Rogers, Martini, d'Ambrosio, Handel, Dvorak, Rubinstein, Renard and Julius Harrison.

TOLEDO CLUB IN CONCERT

Louis Graveure Soloist with Eurydice
at Fourth Appearance in Ohio
City

TOLEDO, Feb. 28.—At the Coliseum on Feb. 26, Louis Graveure, was the soloist for the second concert of the thirty-fourth season of the Eurydice Club, his fourth Toledo appearance. For his opening group he sang "The Wanderer" of Schubert, two Brahms numbers and the lovely liting "Auf dem Wasser zu Singen." The group of folk songs was unusual. Especially interesting were the Moussorgsky numbers, "Play On," and "The Seminarian." Old English songs, "Three Fishers Went Sailing" and "Flow, Thou Regal Purple Stream" gained the applause of the audience.

The Eurydice Club, under Zella Sand, lived up to the Standard which has been set by this organization in its many years of existence as the finest women's chorus in the city.

"The Egyptian Bridal Procession" by Cadman was particularly well done, Hazel Johnson Islet singing the solo rôle very beautifully. "A Perfect Day" by Carrie Jacobs Bond was made unusual by the humming of the final stanza to the accompaniment of a flute obbligato by Daniel McKenna. Mr. McKenna also played an obbligato to the presentation of "Spring! Spring!" by Borch, the words of which were written by Samuel Richards Gaines and dedicated to the Eurydice Club. Mrs. Sand arranged the obbligato. Arpad Sandor was at the piano for Mr. Graveure and proved himself an accompanist of ability. Mrs. John Gillett was at the piano for the club. HELEN MASTERS MORRIS.

San Francisco Chamber Music Society Has Full Schedule

SAN FRANCISCO, CAL., Feb. 28.—One of the most active musical organizations on the Pacific Coast is the Chamber Music Society of San Francisco, which will make its first extensive tour of the East next season. Between Jan. 1 and April 1 the ensemble will have fulfilled a total of forty-nine engagements, and could have had many more on its list but for the fact that the players are also members of the San Francisco Symphony, which claims part of their time. San Francisco heads the list with fourteen concerts, followed by three in Los Angeles, two in Oakland, two in San Rafael, three in Santa Barbara and two in Palo Alto. Other cities which will be or have been visited by the organization include Vancouver, Seattle, Portland, San Diego, Claremont, Redlands, Hollywood, Fresno, Merced, Pasadena, San Bernardino, Santa Maria, San Jose, Alameda, Sacramento, San Mateo, Mill Valley, Mills College, Berkeley, Watsonville and Phoenix.

KANSAS CITY, MO.—A Victor Herbert program, the first concert of a series to be given by members of the Sigma Alpha Iota sorority, was recently heard in the Trinity Methodist Episcopal Church. Mrs. Paul Barbee and Elma Eaton Karr, in charge of the program, grouped with balance numbers that were sung and played by Nora La Mar Moss, contralto; Eleanor Johnson, pianist; Mrs. L. S. Brittan, soprano; Helen Brown Read, soprano, and Evaline Hartley, contralto. Assisting artists, the Trianon Ensemble, consisting of the following members, Erling Knutson, director; Fritz Hanlein, 'cello; Fred Hartwig, bass viol; Philip Stevens, piano; Myron Johnson, violin, merited and shared the applause. Gladys Schnorf and Helen Sailors were accompanists.

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Heralds of Easter Ring Chimes in New Publications

By SYDNEY DALTON



THE first heralds of approaching Easter are brought us this week in the shape of several anthems and sacred solos. But the publishers have not forgotten to put out their offerings for the vocalist, the pianist and the violinist. There is a number for harpists, too: a well varied assortment of compositions for specialists in different branches of the art.

Sacred Songs for the Easter Season

A newly arrived budget of songs and anthems for the Easter season is a reminder that another important festival in the church year is upon us. "The Glorious Morn" (Arthur P. Schmidt Co.) is from the pen of W. J. Marsh, who is also the author of the words—and the poem, by the way, is much better than the average produced by composers. There is considerable variety and a seasonable spirit about it. Lucina Jewell's "The Strife Is O'er," another Schmidt publication, is a melodious number also, ending with a verse of the well-known Latin hymn beginning with the words of the title. Both songs are put out in keys for high and low voices.

Three Anthems, Old and New, for Easter

T. Tertius Noble is always a musicianly composer, and he knows how to write effectively for the church choir. There is a new Easter anthem by him, entitled "The First Easter Dawn" (Arthur P. Schmidt Co.), that is excellently constructed. He makes striking use of a rhythmic figure that is announced in the first measure of the introduction, a figure that somehow fits into the idea of Easter. There is a fine solo for tenor or soprano. F. Leslie Calver's "The Everlasting Song" opens with a tenor solo, with text from Revelation, and leads into a chorus the words of which are Milton's "At a Solemn Music." There is also a reprint of an anthem by Alfred Wooller, entitled "The Lord of Life," that has long been popular with choirs. In this, too, there is a solo for soprano

or tenor. All these numbers are from the Schmidt press.

"Puck," for Piano by Edgar L. Bainton

Many are called but few are chosen among the piano pieces. Edgar L. Bainton's "Puck" (Arthur P. Schmidt Co.), however, is among the chosen. It is a delightful little number, whimsical and vivacious, altogether in the true Puck spirit, eminently pianistic, musically attractive and well constructed. Often the harmonies are pleasantly unexpected and the rhythmic figures are well varied and striking. It would grace a program, and for teaching purposes it is of about fourth or fifth grade rank.

Songs About Romany, Witches and Stars

Romany, witches and stars are the subjects of three recent songs. "Come with Me to Romany" is by J. Lewis Browne (John Church Co.). It has a light, jingling melody in six-eight time and the accompaniment assists the vocalist throughout. There are three keys. Both the ghostliness and musical value of Cora Cassard Toogood's "Haunt of the Witches," from the Church press, are inconsequential. Louise Snodgrass' "Star Wishes" is a short, sentimental little song that has a certain amount of variety in its construction. Published in two keys.

A Song for Baritone, by L. M. Isaacs

Lewis M. Isaacs has made a very good setting for a baritone voice of Edwin Arlington Robinson's fine poem entitled "John Evereltdown" (John Church Co.). There is a pervading dramatic effect in Mr. Isaacs' music, which he builds and heightens to the end, and there are several touches which are particularly effective: the accompaniment to the lines "so the clouds may come and the rain may fall, the shadows may creep and the dead men crawl," for example. It is a very well made song, and baritones with a sense of the dramatic will find it useful.

New Numbers in School Octavo Series

There are a number of good pieces in the School Octavo series (Oliver Ditson Co.) and recently there have been added four

titles that will interest conductors. Two of them, "When the Bluebird Sings" and "When the Flag Goes By," are by George B. Nevin. The first of these is for two sopranos: a bright, melodious number. The other has an optional bass part added to the sopranos and altos. It opens with a solo. It is in a patriotic vein. "Hail to the Chief" is an arrangement of Schubert's Military March, made by Edward Shippen Barnes. It is in three parts, with an ad lib. bass. Finally, N. Clifford Page has arranged William Culbertson's "Yachting Glee" for soprano, alto and bass. It is a bright sea song, ending with a movement in waltz time.

Three Anthems and a Secular Chorus

In the "Blue Octavo Series" (Harold Flammery) there are three new anthems and a secular chorus. "O Lamb of God," by Stanley T. Reiff, has solos for soprano or tenor and is both melodious and easy to sing. "Enough to Know," by Frances Porter Ross, for quartet or mixed voices, is written along the lines of the revival hymn. Eduardo Marzo's "When Streaming from the Eastern Skies" is in two parts, for soprano and alto. "The Builder" is an arrangement by Bryceson Treharne of Charles Wakefield Cadman's song entitled "The Builder," reviewed in these columns some time ago. Mr. Treharne has done his part well.

Violin Pieces, Accompanied and Unaccompanied

Bruno Labate's "Dall' Oriente" (Carl Fischer) is fashioned along the lines of a type of violin piece that is particularly popular, largely through the work of Russian composers. These Orientally inspired numbers are most effective on the violin, and this one by Mr. Labate is very much so. He works the augmented second of the harmonic minor scale to advantage and sets up a feeling of melancholy that contrasts with the lively middle part in the relative major. Milton de Ribaupierre's "Swiss Lullaby," another Fischer print, is to be played without accompaniment. It is a simple melody of the folk-song kind, nicely written, but, personally, we prefer to hear violin music played with an accompaniment as a rule.

Shakespeare's Poems in Modern Setting

Some time ago I had occasion to review a half-dozen settings of Shakespearean poems, made by Mario Castelnovo-Tedesco—settings in a modern idiom that were notably different from tradition. Since then another half-dozen numbers have appeared, published, as were their predecessors, in two books (London: J. & W. Chester). Book One contains "Orpheus," from "Henry VIII"; "Who Is Silvia?" "For the Rain it Raineth Every Day," from "Twelfth Night." Book Two has "Sigh No More, Ladies," "Seals of Love," from "Measure for Measure" and "O Mistress Mine." It might take singers a little time to catch the angle of these songs, but they will find them extremely interesting and imaginative.

Another Negro Spiritual of Worth

Another Negro spiritual, entitled "Hail the Crown," arranged by Avery Robinson (Oliver Ditson Co.), is worthy of note as a fine melody, well harmonized. It was arranged for the Negro singer, Roland Hayes, and has been used by him. It is well that such a song was preserved, because melodies of this quality are not written every day by our more sophisticated songs writers. There are keys for high and low voices.

P. E. Bach's Solfeggietto for the Harp

Perhaps harpists realized long ago that Karl Philipp Emanuel Bach's Solfeggietto was well adapted for their instrument. If they did not, however, they will be convinced by the transcription of it which Marie Miller has made (Composers' Music Corporation). Judging by a note on the cover, its technical value is as great for harpists as it is for pianists, and certainly it is a charming little piece of music.

Two Short Pieces for the Piano

Ruth Deyo's little piano piece, entitled Rondoletto (Composers' Music Corporation), has something of inspiration about it. A

quaint, naive morsel, it makes no particular demands upon the performer in a technical way, but the idea and its working out is intriguing. From the same press comes "Midsummer," by Elizabeth Gest, which has a slightly modern touch to it. Unfortunately, it becomes monotonous through the continuous repetition of a rhythmic figure in the left hand that is not in itself particularly striking.

A Help to Musicianship for Young Pianists

Mrs. Crosby Adams has done well to add the sub-title "A Help to Musicianship" to her book for beginners, entitled "Work and Play Book" (Clayton F. Summy Co.), for, indeed, this is a work that trains the young pupil in musicianship from the first notes he plays. The composer says she has designed the book in order to help the pupil to write, to play and to transpose, and she covers all the major and minor keys; not, as is usually the case, merely those that go as far as two or three sharps or flats. It is an excellent work that can be sincerely recommended to teachers who are trying to develop musicians as well as performers.

Eleven Pieces for Beginners by G. L. Becker

"Days of My Youth," by Gustave L. Becker (Composers' Music Corporation), is a collection of eleven pieces for piano in grades one and two that covers up many technical problems in numbers that hold the attention of the performer. Mr. Becker is a teacher of long experience, who would, as he shows in this book, encourage and hold the attention of the pupil through interesting pieces, while laying a technical foundation for the future. At the beginning of each number there is a short explanation of its particular aim. Teachers will appreciate this feature.

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In the Artists' Route=Book

CONTRACTS have just been signed for an appearance in concert by Socrate Barozzi, violinist, in Pittsburgh, on March 30.

Joyce Bannerman, soprano, who is now singing in the Middle West, has been booked to appear in Indianapolis on April 20.

Theodore Spiering, violinist, has accepted an invitation to conduct the Portland, Ore., Symphony in a special concert on March 18.

Elisabeth Rethberg, soprano of the Metropolitan, will give her first New York recital in Aeolian Hall on the afternoon of March 23.

Edward Johnson, tenor at the Metropolitan, has been engaged for three appearances at the Cincinnati Festival, appearing there on May 2, 8 and 9.

Guy Maier and Lee Pattison, who have just concluded a tour of the Pacific Coast, will be heard with the Philadelphia Orchestra in Philadelphia on April 3, 4 and 6.

Spring festival engagements lately booked for Marie Sundelius include an appearance at the Chicago North Shore Festival Association at Evanston, Ill., on May 28.

John Corigliano, violinist, will give a recital under the auspices of the Institute of Arts and Sciences at the Academy of Music in Brooklyn on the evening of April 13.

Ora Hyde, soprano, has been engaged for a recital in St. Paul on March 16, as the result of her pronounced success as soloist with the Minneapolis Symphony on Dec. 28.

Charles Naegle, pianist, and George Morgan, baritone, will give a joint recital before the Zuleika Grotto in the Elmwood Music Hall in Buffalo on the evening of March 25.

Allen McQuhae, tenor, has been engaged by Prof. Howard Lyman, director of music at the University of Syracuse, to sing the tenor rôle in "The Swan and the Skylark," on May 7.

The New York String Quartet makes its first Boston appearance on March 12, appearing with Ethel Leginska. At the end of the month, the Quartet will have a short tour of the Middle West.

Emily Stokes Hagar, soprano, who is now in her first season under the management of Annie Friedberg, has been engaged as one of the principal soloists of the Ann Arbor Festival in May.

Jeannette Vreeland will be soloist with the St. Louis Apollo Club on April 14. From St. Louis the soprano will go to Cincinnati, where she will appear with the Cincinnati Orpheus Club on April 16.

Nevada Ven der Veer, contralto, has returned to New York from the Middle West, where she fulfilled engagements in Ottumwa, Iowa; San Marcos, and Denton, Tex., and in Kansas City, Mo.

Renée Thornton, soprano, will make her next Chicago appearance on March 23, when she will give a recital under the auspices of the Musicians' Club of Women. Richard Hageman will be at the piano.

Mario Chamlee, tenor of the Metropolitan, will give a recital in Chicago on Sunday afternoon, March 29. Previous appearances include concerts in Fort Worth, March 23, and Oklahoma City, March 20.

Felix Salmon, cellist, will make his first appearance in New York this season when he appears as soloist with the New York Symphony on March 8. He will appear as soloist in the Brooklyn concert on March 7.

Erna Rubinstein, violinist, will conclude her American tour with two appearances as soloist with the New York Philharmonic, under Willem Mengelberg, in the Metropolitan Opera House on March 8 and in Carnegie Hall on March 15.

Mary Cornelia Malone, who will be heard in a series of programs in the South and West in conjunction with the Duo-Art next spring, will sing six songs to accompaniment of the reproducing piano, the rolls of which have been made by Daisy Hoffman.

Charles Courboin, organist, who has recently concluded a transcontinental tour, will be heard in the South and Middle West in March, appearing in Palm Beach, Tallahassee, Miami, Atlanta, Winthrop College, Grand Rapids, Kansas City and Boulder.

Jackson Kinsey, bass-baritone, has been engaged to assist the Metropolitan Life Insurance Glee Club in its concert on April 23. Mr. Kinsey will appear in Richmond, Va., under the direction of Ernest H. Cosby, on April 10, and at the Newark Festival on May 4.

Marie Morrissey, contralto, has been engaged for three appearances at the Hays, Kan., Festival in May. Miss Morrissey, whose home is in Chicago, was in New York recently for the purpose of recording for the Brunswick Company.

A second New York recital by Shura Cherkassky, boy pianist, is scheduled for Aeolian Hall, Saturday afternoon, March 14. The program will include numbers by Bach, Beethoven, Schubert, Chopin, and a modern group of Rachmaninoff, Mana Zucca, Stojowski, and Moszkowski.

Ethyl Hayden, soprano, will be one of the soloists at the Cincinnati Festival, to be held during the week of May 4, on which occasion she will be heard both in oratorio and operatic numbers. Miss Hayden will sing in a performance of Brahms' Requiem by the Harvard Glee Club in April.

Lucy Gates, soprano, who is now on tour with the Griffes Group, recently made a trip from Emporia, Kan., to Toronto, Can., for her third appear-

ance with the Eaton Choral Society of that city. It was her fourth visit to Toronto. Miss Gates left immediately to rejoin the Griffes group.

Myra Hess, pianist, who is now playing in the West, will return to New York for her final recital of the season in Aeolian Hall on the evening of April 1. Miss Hess will give her second program in Boston on April 4. Miss Hess will end her American tour with a concert in Farmington, Conn., on April 22, sailing immediately afterward for England. Her next season's tour of two months has been almost completely filled by her manager, Annie Friedberg.

DENVER CIVIC SYMPHONY PRESENTS LOCAL SOPRANO

Concert Events Include Griffes Group, Roman Choir and Roland Hayes—Pavlowa Gives Program

DENVER, Feb. 28.—The Denver Civic Symphony gave the fourth concert at its subscription series on Feb. 13, with Ruth Hammond Ragatz, local soprano, as soloist. Strauss' "Death and Transfiguration" offered difficulties beyond the equipment of the players, but the rest of the orchestra's performances under Horace Tureman's leadership were most commendable. Mme. Ragatz was several times recalled for her singing of the Ballatella from "Pagliacci."

The Griffes Group and the Roman Choir joined forces for the fifth concert in the Robert Slack subscription course here recently. Olga Steeb's vital piano playing was particularly liked, as was the playing of Sascha Jacobinoff, violinist. The Roman Choir aroused considerable enthusiasm by its ensemble singing, and the two choristers who stepped from the group for solo numbers were most cordially received.

A song recital was given by Roland Hayes, tenor, here on Feb. 8. Mr. Hayes proved himself an interpretative artist of the first rank and earned the enthusiastic plaudits of a large audience. William Lawrence was a worthy accompanist. Mr. Slack managed the concert.

Anna Pavlowa received an ovation in her appearance here with her ballet on Feb. 14. Her art seemed as incomparable as ever, and she was recalled again and again. A. M. Oberfelder presented the company as a special attraction.

J. C. WILCOX.

OPÉRA IN PORTLAND, ORE.

"Chenier" Has Its First Local Hearing During San Carlo Visit

PORTLAND, ORE., Feb. 28.—Crowded houses greeted the San Carlo Opera Company in its performances at the Auditorium, under the direction of the Elwyn Concert Bureau, recently. Alice Gentle, Mario Valle and Gaetano Tomasini sang the leading rôles in "Tosca," and Manuel Salazar, Anne Roselle, Mario Basiola and Stella De Mente were heard in the first presentation of "Andrea Chenier" in Portland.

Tamaki Miura, Mary Kent, Demetrio Onofrei and Mario Valle were the principal singers in "Madama Butterfly," and Bianca Saroya, Mr. Salazar, Mr. Basiola and Miss De Mente in "Trovatore." Fulgenzio Guerrieri conducted. Many curtain calls were demanded at every performance.

Erna Rubinstein, violinist, with Miklos Schwalb at the piano, made her début here under the management of Steers & Coman on Feb. 2. The program comprised a Sonata by Weiner, the Mendelssohn Concerto, "Variations for the G String" by Paganini and shorter numbers, played with amazing virtuosity. Much applause greeted the youthful violinist.

JOCELYN FOULKES.

Trenton Music Club Holds Meeting

TRENTON, N. J., Feb. 28.—The New Music Club, meeting in the home of Mrs. C. Louis Whitehead, director, devoted an evening to the study of compositions by, and the life of, Mendelssohn. The program included vocal and instrumental numbers. Among those taking part were Louise O. Decker, Mrs. Charles F. McCoy, Mrs. Raymond Stickles, Frances Gordon Phillips and Mrs. W. M. Dignan.

FRANK L. GARDINER.

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LONG BEACH BACH CHOIR MAKES DEBUT IN "ELIJAH"

Paul Whiteman, De Reszke Singers and Mildred Dilling Are Among Concert-Givers in California City

LONG BEACH, CAL., Feb. 28.—The Bach Choir, numbering eighty, under Franz Salbach, with the Long Beach Symphony of forty-five pieces, made its first appearance on Feb. 16, in "Elijah." The Municipal Auditorium was well filled, and the event was a success. The soloists were Melba French Barr, Maude Darling Weaver, Dan Gridley and Fred MacPherson. Officers of the Bach Choir are Ada Potter Wiseman, president; Bedford Finney, vice-president; Eva Thurn, secretary, and A. Parmley, treasurer. Officers of the orchestra are Ingwald K. Wicks, president and concert master; Carlton Wood, assistant concert master, and H. Duprey, leader of the second violins.

Paul Whiteman and his orchestra appeared before a large audience in the Municipal Auditorium on Feb. 14, under the management of L. D. Frey. Many of the compositions were impressionistic, and wonderful effects of realism were attained by unusual combinations of instruments.

The De Reszke Singers, an ensemble of magnificent male voices, were presented by L. D. Frey, as one of the regular Philharmonic Course concerts, on Feb. 17. The Municipal Auditorium was filled on this occasion. The assisting artist was Mildred Dilling, harpist. The artists were well received.

Joseph Ballantyne presented thirty of his voice pupils in excerpts from operas on Feb. 13.

The newly organized Kiwanis Glee Club made its first appearance in the Hotel Virginia, under William Conrad Mills. The accompanist is Don Humphrey.

A. M. GRIGGS.

"IMPRESARIO" WELCOMED

Corsicana Receives Visit from William Wade Hinshaw's Company

CORSICANA, TEX., Feb. 28.—Presenting Mozart's "Impresario" in the high school auditorium on Feb. 13, William Wade Hinshaw's Company scored a success that was one of the most emphatic in the annals of the city. With Henri Scott in the leading rôle and Hazel Huntington, Lottice Howell, Harold Hansen and Frances Tyler in the cast, the company gave a very fine performance, each member evoking great enthusiasm for excellent singing and clever acting.

The Nevin Club, now in its twenty-sixth year met on Feb. 14 at the home of Mrs. Conger Brooks, with the president, Dorothy Drane, presiding. Participants were Mrs. Brooks, Mrs. W. W. Binford, Esther Wheeler, Agnes Franz, Mrs. H. Z. Barlow, Mrs. H. W. Elliott, Alfred Goldman and Evelyn Allison.

Myrtle S. Dockum presented two of her pupils, Nalda Hamilton and Marian Orr, in a two-piano recital in the Ideal Theater on Feb. 17. They were assisted by Rosellen Sadler, dancer, with Evelyn Allison at the piano.

MRS. LYNNE WORTHAM.

Artists Form Commission to Erect Monument to Duse's Memory

THE Eleanora Duse Monument Commission, with Beniamino Gigli as chairman, has recently been formed to gather funds from the artists of America for the erection in New York of a monument to the memory of the late Italian tragedienne. Other members of the Commission which has opened headquarters at the Hotel Roosevelt, are Daniel Frohman, Willy Pogany and Pedro de Cordoba, vice-chairmen; J. Leslie Kincaid, treasurer; Mrs. Preston B. Zevely, secretary; William O. Conway, directing secretary; Morris Gest, Giulio Gatti-Casazza, Mary Pickford, David Belasco, Minnie Maddern Fiske, Walter Hampton, Albert Spalding, A. P. Smith and T. W. White. In announcing the undertaking, Mr. Gigli, who is responsible for the organization of the Commission, pays tribute to the artistic ideals of the great actress, whose American tour was cut short by her death in Pittsburgh last year.

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KREISLER AND TIBBETT STIR BROOKLYN PATRONS

Violinist Discloses Familiar Charm in Recital and Baritone Receives Applause in Verdi's "Falstaff"

Fritz Kreisler played to a capacity house in the Academy of Music on Feb. 23, and received tumultuous applause. The program included numbers by Corbelli, Schubert, Lalo, Saint-Saëns, Dvorak, Charles G. Dawes, Brahms-Kreisler and Grainger-Kreisler. Encores were added after each group and included many of Mr. Kreisler's own arrangements and compositions. Polish, refinement, beauty of tone and a noble style were again displayed and the reception accorded the artist amounted to an ovation. Carl Lamson furnished artistic accompaniments.

London Acclaims Luella Meluis

Luella Meluis, American coloratura soprano, created a sensation in her London recital in Albert Hall recently, according to a cable sent to her New York manager, Loudon Charlton, by Lionel Powell, London impresario. The singer has been engaged for another appearance in the same auditorium. Mme. Meluis has been appearing at the Paris Opéra this season and has also been heard with outstanding success in opera in Naples, Bologna, Milan and Monte Carlo. She will also sing in Madrid before the end of the season.

American Harpist Plays in Paris

Alice Singer, American harpist, who will make her first tour of this country in 1926-27, is at present in Paris, where she has had many notable appearances. She recently appeared at a sacred con-

Brooklyn opera patrons were given their first opportunity to hear Lawrence Tibbett in Verdi's "Falstaff" on Tuesday night, when he was warmly received for his fine singing. The cast included Messrs. Scotti, Tokatyan, Bada, Paltrinieri and Gustafson, and Mmes. Bori, Mario, Telva and Howard. Tullio Serafin was the conductor.

Andrew Thomas Williams presented thirteen piano pupils in Apollo Hall on Feb. 25. The program included compositions by Mozart, Bach, Chopin, Schumann, Liszt, Rubinstein, Heller, Tchaikovsky. Those taking part were Sylvia Kass, Ruth Berkowitz, Edna Sadozky, Abraham Pincus, Emma Hoffman, Isabelle Mallikoff, Hannah Pincus, Mary Iloff, Minnie Liebowitz, Bernard Rogoff, Violet Rudin, Gertrude Stuber and Max Raisin. ARTHUR F. ALLIE.

cert in the Madeleine and made a successful appearance at the Conservatoire, presenting American compositions. She has an engagement early in March at the Salla Erard and will make her debut in Paris with orchestra in June.

Ora Hyde Engaged for St. Paul Concert

Ora Hyde, soprano, sang with great success in the Minnesota program of the Congress of States at the Waldorf-Astoria on Feb. 16. As the result of her successful appearance with the Minneapolis Symphony in December, Miss Hyde has been engaged for a concert in St. Paul on March 16.

George Boyle Plays at Institute

George Boyle, pianist, gave the fourth of the Artists' Recitals at the Institute of Musical Art on Saturday evening, Feb. 28. His program, which began

with the Bach-Liszt Organ Prelude and Fugue in A Minor, included two organ choral Preludes in the Bach-Busoni transcription, the Gluck-Brahms Gavotte from "Iphigenia in Aulis," a Chopin group and three original compositions by the pianist: a Berceuse, "Pierrot" and a Sonata in B.

Boston Hears Amphion Melrose Club

BOSTON, Feb. 28.—Herbert Wellington Smith, baritone, was the soloist with the Amphion Club of Melrose, at one of its regular concerts in the auditorium of City Hall, on Feb. 19. Elmer Wilson was the conductor. There was a large and appreciative audience in attendance. The program consisted of opera excerpts adapted for the club's male chorus, consisting of seventy-five numbers. Works heard were by Verdi, Wagner, Meyerbeer, De Koven, Leoncavallo and Donizetti. W. J. PARKER.

B. Fred Wise Fulfills Return Engagements

CHICAGO, Feb. 28.—B. Fred Wise has been fulfilling many interesting engagements. Among them have been appearances in De Kalb, Ill., before the Chicago D. A. R.; two performances in "Elijah" at Beloit, Wis.; a fourth engagement at the Englewood Woman's Club, and a tenor recital for the Hyde Park Travel Club.

After her New York recital, Cecilia Hansen, violinist, will make phonograph records again before she resumes her tour. She will then appear in Omaha, Neb., March 12; Wellesley, Mass., March 18; Ottawa, Can., March 23, and Toronto, March 26.

IGNACE HILSBURG PLAYS

Pianist Substitutes for Elly Ney in Concert of Buffalo Symphony

Ignace Hilsberg, pianist, who was one of the winners in the Stadium concert contests last summer, has been heard recently in a series of important engagements. One of his most notable appearances was as soloist with the Buffalo Symphony, under the baton of Willem van Hoogstraten, on Feb. 22. Elly Ney was to have been the soloist on this occasion, but a train delay in the course of her Middle Western tour made it impossible for her to reach Buffalo, so Mr. van Hoogstraten telephoned to New York for Mr. Hilsberg to catch the next train for Buffalo. Although he played the first movement of Tchaikovsky's B Flat Minor Concerto at the Stadium last summer, it had been two years since he had played the whole of the work. Nevertheless, he played the composition in such a manner that he was given an ovation by the audience and received warm praise from the press.

Mr. Hilsberg will leave New York for Canada on March 15, playing in five cities, including concerts in Toronto and Montreal. His activities are being directed by Beckhard and Macfarlane.

Kathryn Platt Gunn Assists Choristers

Kathryn Platt Gunn, violinist, contributed solos as a special vespers service at the Evangelical Lutheran Church of the Good Shepherd in Brooklyn recently. Willard Irving Nevins is the organist and director of the choir, which also had the assistance of Ruth Chase, soprano; Marguerite Fales, contralto; John Sanders, tenor, and Stanley McClelland, bass. Miss Gunn played numbers by Fauré, Mendelssohn, Bach, Wieniawski, Schubert and Borowski, with organ accompaniment.

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People and Events in New York's Week

MUSIC CONTESTS SET NEW RECORD IN CITY'S ART LIFE

Wide Interest Revealed in Competitions Conducted by Music Week Association

Decided progress over last year was shown in the first week of the music contests conducted by the New York Music Week Association in districts 20, 21, 22 and 23 in the Bronx and districts 45 and 46 in Queens. The judges were Henry Holden Huss, Sandor Harmati, George Borden, Arthur Newstead, Gustave Walther, Hildegard Huss, Walter G. Charnbury, Helen Beebe, Henry Burke, Edouard Dethier, Walter Pfeiffer, Carl M. Roeder, Dina More Borden, Albert von Doenhoff, T. Tertius Noble, Clara Kalisher, Katherine Ruth Heyman and Samuel Gardner.

In a statement issued by Isabel Lowden, director of the New York Music Week Association, the organization expresses its gratification in the progress shown by students who also appeared last season and in the general interest displayed in the different districts as shown in the quality of the audiences.

The honor of having reached the high water mark in last week's program went to the chamber music division, Albert Deesov and Evelyn Anderson, two children in the elementary sonata class for violin and piano in Queens, district 45, Roland E. Beneville, chairman, winning the bronze medal with a mark of ninety-five per cent. Others who achieved marks of distinction are Norman Plotkin, Delphin Tannenbaum, Gertrude Steinman, Martin Abisch and Evelyn Young. The contests in Manhattan and Brooklyn will begin during the week of March 9.

Singers from Arthur Philips' Studio Active

Singers from the studio of Arthur Philips have been heard recently in important engagements. John Carroll, baritone, made his debut in the Town Hall on the evening of Feb. 24, scoring an unusual success. Carolyn Reynolds is meeting with success at the Piccadilly Theater and the Arthur Philips Male Quartet has just fulfilled its fourth week at the Colony Theater. Arthur Lang, baritone, sang at the Tivoli Theater, in Newark, recently, and the Howard Male Quartet was engaged for concerts in Brooklyn and at the Hotel Commodore. Mr. Philips will present singers in an hour of music from station WEAJ on the evening of March 11.

Juliette Gauthier Sings at "Empire Revue"

Juliette Gauthier sang songs of French-Canada at the Empire Revue of 1925, given recently by student members of the Intercollegiate Cosmopolitan Club at the International House, under the patronage of the British Ambassador and Lady Isabella Howard, Mr. and Mrs. Harry E. Edmonds, Sir Ashley and Lady Sparks, Mr. and Mrs. Leslie Sutherland, Dr. S. M. Evans, A. S. Fletcher, Josia Wedgewood and R. Wilberforce. Miss Gauthier, who is a sister to Eva Gauthier, was well received in a group of well-known folk-songs.

Amy Evans Arranges Unusual Program For New York Debut

Amy Evans, soprano, will make her New York debut in a recital in Aeolian Hall on the evening of March 25, with Richard Hageman at the piano. Miss Evans has chosen an interesting and unusual program, beginning with three arias by Handel, Mozart and Rossini, followed by an aria by Dourlens, a group of old French songs arranged by Tiersot, lieder by Brahms, Schubert, Schumann and Strauss, songs in English and two Welsh numbers arranged by Arthur Somervell.

Emerson Whithorne's "Sooner and Later" to Be Produced in New York

"Sooner and Later," a ballet-pantomime by Emerson Whithorne, will have its first production at the Neighborhood Playhouse, New York, on March 26. It is a fantastic conception of the progress of civilization which, beginning with

primitive man, carries us "as far as thought can reach." The work is not entirely pantomime, since the ballet is occasionally punctuated by vocal numbers. The music is said to be modernist but not violently "ultra," something in the spirit of his "New York Days and Nights" and Mr. Whithorne's other works, and the book, by Irene

Lewisohn, is expressionistic in technic. The American National Orchestra, Howard Barlow conducting, will play Mr. Whithorne's score and the permanent company of the Neighborhood Playhouse, on Grand Street, will act the pantomime. "The Little Legend," a ballet by Lily Hyland with a book by Agnes Morgan, will be on the same bill.

Ernest Hutcheson Concludes Notable Series of Seven Aeolian Hall Recitals

(Portrait on front page)

FEW exponents of the keyboard possess a more intimate knowledge of piano literature than Ernest Hutcheson, who has just concluded a series of seven New York recitals in Aeolian Hall. In this series Mr. Hutcheson attempted a survey of piano literature from the sixteenth century to the present day, presenting altogether, including encores, some 150 compositions.

This policy of presenting programs which contain unusual features has been characteristic of Mr. Hutcheson's appearances since 1915, when he was heard in a concert with the New York Symphony, under Walter Damrosch, playing three concertos. In 1919, he gave a similar concert, playing three concertos by Beethoven, and in 1922-23, was heard in New York and other cities in a notable series of five recitals entitled "The Great Masters of Piano Music," disclosing a wide versatility in programs by Bach, Beethoven, Schumann, Chopin and Liszt.

Mr. Hutcheson's erudition and deep knowledge of piano music is the result of an active life spent in continual study and research. A native of Melbourne, Australia, he was already appearing in public at the age of five. The story is told that he was less modest in those days than he is known to be today.

Emma Thursby Celebrates Birthday

Emma Thursby, for many years a prominent singer and teacher of singing, and her sister, Ina Thursby, gave a dinner in honor of the former's birthday at their residence-studio on the evening of Feb. 21. Miss Thursby was active in her profession until a year ago, when she suffered a slight attack of paralysis. Among those present were the Duke and Duchess de Richelieu, Mr. and Mrs. James Griswold Wentz, Mrs. Theodore Parsons, Mrs. Augustus Goodwin, Shar Mir-Effendi, Dr. David Todd and Mr. and Mrs. Anton Civorn. Mr. Civorn gave an informal program, including a group of Miss Thursby's favorite songs.

Carl M. Roeder Pupil Assists Quartet

Irene Peckham, twelve-year-old pupil of Carl M. Roeder, winner of the highest gold medal award in last year's music week contests, was the assisting artist in a concert of the Quartet Ensemble of Orange, N. J., given recently in the auditorium of Miss Beard's School. Miss Peckham played works by Scarlatti, Chopin, Liszt, d'Albert, Rachmaninoff and Saint-Saëns and was heartily applauded for her well developed technic and musicianly interpretations. Several extras were added. The young pianist was also heard earlier in the season at the Barrington School in Great Barrington, Mass., with great success.

Edwin Hughes to Play in Washington

Edwin Hughes, pianist, appeared in a concert devoted to works of American composers at the Hotel Ambassador on Washington's Birthday. He has been engaged for a similar appearance in Washington on March 23, the day following his second New York recital. Mr. and Mrs. Hughes gave a two-piano recital recently at the MacDowell Club with such success that they will appear jointly in Aeolian Hall next season.

New York Singers Win in State Federation Competition

Eva La Pierre and Walter H. Preston, both of New York, were the winners in

Regarded as a "wunderkind," he soon showed signs of acquiring an exalted opinion of his powers, and by the time he was seven, his guardian decided that stern measures should be applied in order to insure his future development. Consequently, when the child was invited to play at a private musicale at the Governor's Mansion, the guests were requested to give the youthful artist only the most polite attention. The boy could not understand this decided change on the part of his hearers, and finally, approached the Governor, saying, "Sir, won't you please tell the people who I am?"

When he was ten, he was sent to Leipzig, where he studied at the Conservatory under Zwischner, Reinecke, Jadassohn, and later, in Weimar under Stavenhagen. Upon the completion of his studies, he appeared with success in concert and with orchestra, making tours through Germany, Russia, England, Australia and this country. His success in America was immediate and so great was the demand for concerts and for teaching that he settled permanently in this country in 1914, since when he has been a familiar figure in the musical life of the nation, playing in recital and with the leading orchestras in all the principal cities. For the last several years, he has been under the exclusive management of Loudon Charlton.

The New York Federation of Music Clubs contest held in the Wanamaker Auditorium on the afternoon of Feb. 25. They were the winners in the women's and men's contests, and will now compete in the district meet that will include representatives from Pennsylvania, New Jersey and New York. The winner in this contest will represent the district at the biennial convention in Portland, Ore., next June. There were eight contestants. The judges were Mario Chamlee, tenor, and Jeanne Gordon, contralto, both of the Metropolitan, and H. O. Osgood.

Helen Stanley Engaged for Music Festival in San Francisco

Helen Stanley, soprano, has been engaged by Alfred Hertz, conductor of the San Francisco Symphony, for a number of appearances in the San Francisco Festival, which will be held in the Civic Auditorium between April 15 and 25. Mme. Stanley will sing in Verdi's Requiem, Mahler's Second Symphony, and Schumann's "Pilgrimage of the Rose," and in one or two miscellaneous programs.

Juilliard Foundation Student Wins Prize of New York Federation

Walter Preston, who won the men's competition of the New York Federation of Music Clubs recently, is a native of Brooklyn, where he was a pupil in singing of Melanie Guttman-Rice at the Brooklyn Music School. Last fall, he won a scholarship at the Juilliard Foundation for study under Frances Rogers, with whom he prepared his numbers for the competition.

Mr. and Mrs. Dittler Begin Series of Historical Recitals

Herbert Dittler, violinist, and Mary Elise Dittler, pianist, gave the first in a series of three recitals before the members of the Mattatuck Historical Society of Waterbury, Conn., on Feb. 27. The program was devoted to the classics. A recital of romantic music will be given on March 6, followed by one devoted to modern music on March 13.

Hoogstraten Will Spend Brief Vacation Abroad Before Stadium Season



Willem Van Hoogstraten, Conductor of the N. Y. Philharmonic

After making appearances as guest leader with the Philadelphia Orchestra in its home city, Washington and Baltimore, during the midwinter vacation of Leopold Stokowski, Willem Van Hoogstraten, conductor of the New York Philharmonic sailed for a brief vacation in Europe, on the Leviathan on Feb. 28. Sailing with Mr. Van Hoogstraten was his wife, Elly Ney, pianist, who will fulfill about forty concert engagements in European centers.

Mr. Van Hoogstraten will return to America at the end of June to resume the conductorship of the Philharmonic at the New York Stadium concerts. He will make an appearance as guest conductor in Munich during his stay abroad and will rest for some time in the Swiss mountains, in Bavaria and Holland. Before returning, he will visit Paris and London to renew artistic acquaintances and to look for novelties to perform in New York.

The New York Stadium Concerts will include some features that proved popular last season, with the addition of certain novelties, Mr. Van Hoogstraten announced before his departure. Beethoven's Ninth Symphony, which attracted record audiences last season, will be repeated, as will most of the other Beethoven and Brahms symphonies. Verdi's "Requiem" is also on the projected list, and orchestral novelties will include Strauss' "Also Sprach Zarathustra," Honegger's "Pacific 231," and works by Stravinsky, Debussy, Mousorgsky and Rimsky-Korsakoff which have never been given at the Stadium. Also included are two American works, Ernest Schelling's "A Victory Ball" and Charles T. Griffes' "Kubla Khan," both of which Mr. Van Hoogstraten is enthusiastic over having acquired for the series.

Louis Bailly Announces Viola Recital

Louis Bailly, viola player, formerly a member of the Flonzaley Quartet, with which he appeared in many cities of the country, will give his first New York recital in the Town Hall on March 28. The program will begin at four o'clock in the afternoon and will be devoted entirely to compositions written originally for the viola.

F. Robert Schmitz to Play in Chicago

E. Robert Schmitz will play Szymanowski Etudes for piano again in his Chicago recital in the Playhouse on March 22. Prior to this, he will fulfill an engagement in Madison on March 13 and will be soloist with the Kansas City Symphony on March 19. On March 23, he will go to St. Paul to fulfill a re-engagement.

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People and Events in New York's Week

GRANBERRY PIANISTS HEARD

Students Demonstrate Quality of Instruction in Interesting Programs

Students of the Grandberry Piano School gave an interesting recital and demonstration in the Carnegie Chamber Music Hall on the afternoon of Feb. 21. The program was wide in scope and was arranged to give an idea of class work in ensemble playing and also of the virtuoso achievements of several of the advanced pupils. The first concerted number, "Summer Dreams," by Mrs. H. H. A. Beach, was played by Lorraine Burns, Ruth Burritt, Dorothy Bruggerman, Rita Doherty, Charlotte Ackley Robbins, Mary Elizabeth Robbins, Saran Weigester and Marion Wharton. The second ensemble number was an exposition of transposition, using works by Reinecke and Zilcher, which were played by Catherine Brown, Ruth Foley, Agnes Foss, Bonnie Vie Robinson, Robert Coates, Robert Goss, Alexander McIlvaine, Dorothea McIlvaine, Betty Moore, Julia Willets, Mary Willets and J. Macy Willets, Jr. An example of keyboard mastery was given by Dorothy Buckley, Doris Brust, Helen Duffy, Madeleine Eskesen, Elaine Elder, Donald Frick, Elizabeth Hubert, Cynthia James, Halstead James, Caroline Kane, Elinor Krekeler, Meta Krekeler, Esther Pier, Constance Potter, Harvey Potter, Dorothy Relyea, Ruth Relya and Ruth Wood. Grace Castagnetta, Charlotte Rado and Kenneth MacIntyre disclosed real artistry in numbers by Debussy, Liszt, Rachmaninoff and Chopin. All the students showed the result of serious and conscientious training.

Four talented pupils of Dr. Nicholas J. Elsenheimer gave a recital of Beethoven Sonatas in the lecture room of the school on the previous Sunday afternoon. Beatrice Anthony played the Sonata in E Flat, Op. 27, No. 1; Grace Castagnetta, was heard in the Sonata in E Flat, Op. 31, No. 8; Charlotte Rado, played in Sonata in F Sharp, Op. 78, and Kenneth MacIntyre, the Sonata in C, Op. 53.

Tchaikovsky's "Fourth" Is Played at Capitol Theater

The ballet divertissements at the Capitol Theater consisted of a Spanish Dance by Leucena, danced by Doris Niles, and "Nola," a silhouette by Arndt, danced by Alexander Oumansky and Lina Belis, Nora Puntin, Elma Bayer and Ruth Flynn. Excerpts from Tchaikovsky's Fourth Symphony were played by the orchestra, with David Mendoza wielding the baton. There was also a lighter interlude by the orchestra. "Lady of the Night," the Monta Bell production which is the feature of the week, was introduced by a prologue for which the theme was "Lady of the Evening," from one of the earlier Music Box Revues, sung by Sophia Kassmir, a new addition to "Roxy's Gang," and Joseph Wetzel.

Pupil of Claude Warford Applauded in Vaudeville Act

Marjory Lauer, soprano, a pupil of Claude Warford's, is achieving unusual success in her "Heart Songs" on the Keith Circuit. Miss Lauer has been engaged for the entire season, and will make an appearance at the Palace in New York early in the fall. The singer's voice and artistic singing have been praised in all the cities in which she has been heard.

E. Robert Schmitz Plays Novelties on Extensive Tour of West

E. Robert Schmitz, pianist, returned to New York last week from a four months' tour of the West. A feature of his programs was the twelve études of Szymanowski and works by Medtner, Roussel and other modern composers. He also introduced Strauss' "Burlesca" to San Francisco, playing it with the San Francisco Symphony under Alfred Hertz.

Russian Violinist to Make Début

M. Zacharewitsch, violinist, will make his American début in Aeolian Hall on March 13. Mr. Zacharewitsch, who was born in Russia but is now a British subject, will play Elgar's Sonata, Mendelssohn's Concerto, Bach's G Minor Adagio and Prelude, Mozart's Rondo in

G, a Menuet by Haydn-Hartmann and works by Wieniawski, Cyril Scott, Beethoven, a composition by himself and a work by Erno Balogh, who will be at the piano. Mr. Zacharewitsch has just come from Australia, where he was heard with great success.

"Frederick Chopin" Is Film at Rivoli

The music program at the Rivoli was specially prepared in celebration of Mr. Riesenfeld's sixth anniversary in the directorial management of the Rivoli and Rialto Theaters, the principal number of which was "Frederick Chopin," one of the "Famous Music Master" Series, with selections from the works of the great composer played by the orchestra, under the alternate leadership of Irvin Talbot and Emanuel Baer. There was an elaborate prologue to the feature, "On the Arapahoe Trail," in which the full-blooded native Sioux warriors High Pine, Flying Hawk, Kills Enemy, Red Feather, Red Eagle and Princess Red Eagle, assisted by the Rivoli ensemble, took part. For this number John Wenger, art director for the Riesenfeld theaters, designed some especially attractive settings. C. Sharpe Minor, who has delighted Rialto audiences for the last two weeks, played two more of his original organ novelties, "O, Katharina" and "Music Eats." Harold Ramsbottom and Oliver Strunk played the usual organ numbers. The program at the Rialto was headed by the overture, excerpts from "Carmen" by Bizet, followed by Riesenfeld's classical jazz, both played by the orchestra, under Hugo Riesenfeld and Willy Stahl. There was a flute solo by David Saevitch, Willy Stahl's "American Serenade," with the composer at the piano, and Helen Sherman, coloratura soprano, sang an aria from "The Barber of Seville" by Rossini. Alexander D. Richardson and Sigmund Krungold alternated at the organ.

Pupils Give Song Program in Honor of Miss Patterson's Birthday

Pupils of Elizabeth Kelso Patterson gave a program in honor of their teacher's birthday at the home of Estelle Leask on the evening of Feb. 20. Mrs. Leask was also one of the singers, opening the program with a group of three numbers by Rubinstein, Dobson and Easthope Martin and appearing later in "Le Clavecin" by Paulin and "Aux Temps des Fees" by Koehlin. Nan Moloney was heard in "Oh Sleep, Why Dost Thou Leave Me?" Schumann's "Spring Night" and songs by Bassett and Hoberg; Gwynneth Hughes sang "Im Herbst" by Franz and two songs by Aylward, and Elaine Sauvage was heard in songs by Caccini and Weckerlin. Alene Werner sang operatic arias by Bizet and Puccini and two songs.

Songs by Meta Schumann Applauded on Programs of Dusolina Giannini

Dusolina Giannini, soprano, has recently scored a decided success with two songs by Meta Schumann, her accompanist. Miss Giannini has sung "Thee" and "Recompense," both of which are dedicated to the singer, in many recitals during January and February. Among the cities which applauded Miss Giannini in the songs are Baltimore, at the Peabody Institute; at the Morning Musical Club in St. Louis; at Columbia College, Columbia, S. C., and in programs in New Orleans, Minneapolis and New York.

Herman Rosen Plays at Settlement School

Herman Rosen, violinist, winner in the National Federation of Music Clubs' contest in 1921, gave a recital at the New York Music Settlement School on the afternoon of Feb. 15, playing works by Handel, Vieuxtemps, d'Ambrosio, Elgar, Kreisler and others. The violinist, who was accompanied at the piano by Blanche Blackman, was warmly applauded and given several recalls.

Pupil of Tofi Trabilsee Engaged for Operatic Roles in Germany

Tofi Trabilsee, teacher of singing, has received word from one of his former pupils, Emma Schoettinger, contralto, who is now in Europe, that she has just signed contracts for operatic appearances in Berlin, Munich, Bremen and Hamburg. Miss Schoettinger will return to America in the spring and will resume her studies under Mr. Trabilsee.

Marie Miller Plays Music New and Old for the Harp in New York Appearances



Marie Miller, Harpist

Marie Miller, harpist, has been playing in New York several times a week and on occasion even twice a day since New Year's, but she has not limited her activities to concert work. She has recently brought out five transcriptions for the harp, published by the Composers' Music Corporation; she has been engaged as harp soloist at the Broadway Tabernacle Church, and she has arranged concerts for her pupils both at her studio, and at the Institute of Musical Art, where she also teaches.

In her New York appearances in the past few weeks she has brought forth the very old and the very new. She was soloist with the International Composers' Guild, in a modernist work by Carlos Salzedo and she played a program of music of an older day in a recital at the Union Theological Seminary. At the Army and Navy Club she played for the Navy and Marine Memorial and at the Hotel Plaza she was soloist at a musicale. In addition to this, she assisted Martha Phillips, soprano, in her Aeolian Hall recital.

Many Cities Hear Mme. Gray-Lhevinne

Estelle Gray-Lhevinne, violinist, who has been fulfilling engagements in New York State recently, is now in Ontario, Can., for a series of concerts. Mme. Gray-Lhevinne gave two programs in Olean, and also two concerts in Hornell. In Corning, she gave two concerts before capacity audiences, and in Elmira, was greeted with such enthusiasm that she has been requested to arrange a return engagement. Music week will be an active season for the violinist, as she has been engaged for three recitals in Cleveland, three in Elyria, Ohio; two in Erie, three in Buffalo, and also an appearance in Niagara Falls. Several of these engagements will be return dates.

Announce Additions to Briggs' Management

Bertha Kent, formerly traveling representative for Helen Teschner Tas, violinist, has taken charge of the booking of concert artists for Management Ernest Briggs, Inc., and will divide her time between New York and traveling on the road. Henrietta Palmer is arranging railroad itineraries for Tony Sarg's Marionettes and for concert routes in place of L. L. Little, who is now not connected with Management Ernest Briggs, Inc.

Mme. Palesti Reengaged for a Concert in Washington, D. C.

Marica Palesti, Greek dramatic soprano, has been reengaged for a concert at the National Theater in Washington, D. C., on March 6. Mme. Palesti will give a New York recital at the Waldorf-Astoria on March 17.

Oliver Stewart Sings in Hawthorne, N. Y.

Oliver Stewart, tenor, was heard in a recital at the Harvey School in Hawthorne, N. Y., recently. His program included songs by Weckerlin, Tosselli, Strauss, Puccini, John Prindle Scott and others. He was assisted at the piano by Dan Dickinson.

MANY SINGERS HEARD

Pupils of Frantz Proschowsky Fulfill Concert Engagements

Pupils of Frantz Proschowsky have fulfilled many engagements recently. Juliet Griffith, soprano, sang at the second Whitehall Night of the season at Palm Beach under the auspices of the Society of Art. Bessye Rosenthal, coloratura soprano, who studied under Mr. Proschowsky in Chicago and who is teaching in the Philharmonic Conservatory in Chicago, is spending a short time studying in New York. She was heard recently over the radio from station WEA. Paul McMains, tenor, formerly a pupil of Hazel Dieseth of the McPhail School in Minneapolis, who has been with Mr. Proschowsky for eight months, has gone to Chicago with Schubert's second company of "The Student Prince." Ruth Hartzell, soprano, is a member of the company which presented Ignatz Waghalter's operetta, "Mandragola." Mary Burns, soprano, is understudying one of the roles in "The Love Song." Edward Johnstone, tenor, fulfilled a week's engagement at a Newark motion picture house recently, and is preparing for another engagement.

Virginia Rea and Elizabeth Lennox were the artists in the recent music memory contest conducted over the radio by the Brunswick Company. William James Work, baritone, was soloist and musical director in a series of special meetings held at the Bedford Park Presbyterian Church during the weeks of Feb. 16 and 23. Caroline Andrews, coloratura soprano, who is a member of "Roxy's Gang" at the Capitol Theater, was heard recently in numbers by Leoncavallo and Verdi. Eleanor Starkey, soprano, sang recently before members of the Eastern Star in Rahway, N. J., and was scheduled to sing this week over the radio from station WEA, from which station she was heard in January.

Professor Baldwin to Give 1000th Recital on City College Organ

Prof. Samuel A. Baldwin will give his 1000th free organ recital in the Great Hall of the College of the City of New York on the afternoon of March 8. On this occasion Professor Baldwin will play Franck's "Pièce Heroïque," "Meditation in a Cathedral" by the late Marco Enrico Bossi, Toccata in F by Bach and works by Wagner, Buxtehude, Schumann, Stebbins and Reubke. The series of recitals will be continued on Sundays and Wednesday until May 24, with the exception of April 12 and 15.

Fred Patton to Have Active Week

Fred Patton, baritone, who was heard in "Aida" with the Philadelphia Civic Opera Company on Feb. 12, will sing the same rôle in a concert version of the work with the Bridgeport Oratorio Society on April 21. He will be heard with the Philadelphia Mendelssohn Club on April 22, and will appear in programs at the Ithaca Music Festival on the two following days.

Harold Land to Be Occupied During Lenten Season

Harold Land, baritone, will fulfill engagements in the next few weeks in Pittsburgh, Baltimore, Philadelphia, Washington, Newark, Hudson and New York City, several being reengagements. Mr. Land will sing in Trinity Cathedral in Newark and will sing in Roseville on Palm Sunday night. Mr. Land has been soloist at St. Thomas' Church for the last ten years.

Cecil Arden on Visit to Western Cities

Cecil Arden, mezzo-soprano of the Metropolitan, has left New York for a tour of the West that will occupy her for nearly a month. Beginning with a recital in Trinidad, Colo., on Feb. 28, she will sing in Fort Collins on March 6; Greeley, March 7; Alliance, Neb., on March 9; Rapid City, S. D., on March 10, and in Glendive, Mont., on March 13.

James Woodside Heard in Oratorios

In addition to his appearances in recital, James Woodside, baritone, has been active in oratorio, having been heard recently in performances of Brahms' "Requiem," Franck's "Beatitudes," Parker's "Hora Novissima," Handel's "Messiah" and Maunders' "Song of Thanksgiving."

WHEATCROFT GUILD SHOWS PROGRESS IN THREE OPERAS

Singers Give Works by Debussy, Verdi and Wolf-Ferrari in Benefit at Heckscher Theater

The Wheatcroft Opera Guild gave another of its meritorious performances in the Heckscher Theater, for the benefit of the Knickerbocker Hospital, on the evening of Feb. 28. The Guild, which seems to be carving out a very definite place in assisting fledglings to venture from the studio, presented Debussy's "L'Enfant Prodigue," the fourth act of Verdi's "Trovatore" and Wolf-Ferrari's "The Secret of Suzanne." The Debussy work was listed as an opera, although it was as a cantata that the composer won the coveted Grand Prix and was not presented as an opera until 1910, when it was given in Boston. One of Debussy's early works, it bears a closer resemblance to the style of Saint-Saëns than to that which later came to be that composer's distinguishing mark. Yet it was interestingly given, the singers showing a high degree of competence both vocally and histrionically, although the *Lia* of Mildred Pearson would have profited by less harsh singing. Easton Kent was a commendable *Prodigal Son*, and Raymond O'Brien was

more than satisfactory as the forgiving father.

The familiar and tuneful music of Verdi lent itself very well indeed to the simple method of presentation adopted by the Guild, and with the assistance of a single bed of straw and curtained hangings, succeeded in establishing an effective background for an exceedingly dramatic portrayal of *Azucena* by Jane Eller. Vanette Van Sweringen was *Leonora*; J. Earl Weatherford, a *Manrico* of some brilliant high tones; Josefa Leone, a dashing *Count di Luna*, and Easton Kent, *Ruiz*.

"The Secret of Suzanne" was given an altogether charming performance and one which might well rank beside a professional presentation. Raymond O'Brien brought a voice of suavity and many deft touches to the rôle of the outraged husband, and Mary Lothrop was a charming *Suzanne*, although her singing could easily be improved upon. Armando Agnini, stage manager of the Metropolitan and one of the directors of the Wheatcroft productions, made a mirth-provoking *Sante*.

The real worth of such an organization, naturally, is to be found in the training and opportunity which it gives its members, but it proved on this occasion that it is capable of providing an evening of real enjoyment, and was heartily applauded. H. C.

Plainsong Society to Celebrate Feast of St. Gregory the Great

The Plainsong Society will celebrate the Feast of St. Gregory the Great at the Church of St. Edward the Martyr, 109th Street and Fifth Avenue, at 6 o'clock on the evening of March 12. The program, which will be given under the direction of Dr. Becket Gibbs, will consist of solemn vespers, at which the music will be strictly Gregorian, with the exception of two a capella motets by Grassi and Bentivoglio, and will last less than an hour. The choir will consist of men's voices, the alternate verses being sung by four cantors. The Rev. W. A. Grier will be the officiant. Members of the society and friends will be guests of Chalmers Clifton at a dinner at the Harvard Club after the service.

Macfarlane's "The Message of the Cross" Sung at Chapel of the Intercession

As the first of the series of Lenten oratorios given annually by the choir of the Chapel of the Intercession, Broadway and 155th Street, Will Macfarlane's "The Message of the Cross" was performed on the evening of March 1, under the leadership of Frank T. Harrat, organist and choirmaster of the Chapel. The soloists were Ada A. Pratt, soprano, and Earle Tuckerman, baritone, of the choir, assisted by Amy Ellerman, contralto, and Calvin Cox, tenor, guest soloists. Mr. Macfarlane was at the organ, and Mr. Harrat had also the assistance of a string orchestra and tympani from the New York Philharmonic.

Zuro Forces Present Varied Program at Sixth Sunday Concert

Mozart's Symphony in G Minor delighted the hundreds who attended the sixth free noon concert of the Sunday Symphonic Society in the Criterion Theater on March 1, where Josiah Zuro conducted. Helen Yorke, coloratura soprano, sang "Lo, Here the Gentle Lark" with delicacy and charm. She was warmly applauded and recalled repeatedly to the footlights. The orchestra played the Adagio from Vivaldi's Concerto in A Minor, with Drago Jovanovich, violin; William Kautzonbach, viola, and Gdal Salewski, cello, performing the solo passages. Capriccio Español by Rimsky-Korsakoff brought the concert to a close.

Francis Rogers' Singer to Tour South on Chautauqua Circuit

Madalyn Maier, soprano, a pupil of Francis Rogers, has just signed a contract with the Redpath Lyceum Bureau for a four months' tour through the South and Middle West, beginning in May. This will be Miss Maier's third tour with the Redpath Bureau within fifteen months.

Thuel Burnham Entertains for Sculptor

Ivan Mestrovic, sculptor, was the guest of honor at a reception and musicale given by Thuel Burnham, pianist and pedagogue, at his studios on the evening of Feb. 22. An interesting program was given by Margaret Widdemer, poetess; Christiane Eymael, soprano of

the Paris Opéra, and Mr. Burnham. Miss Widdemer was well received in two groups of her poems and Mme. Eymael was applauded in numbers including folk-songs and operatic arias, in which her dramatic power and fine vocalism had wide scope. Mr. Burnham won an ovation for his brilliant playing of Sinding's Concerto, with Russell Wragg playing the orchestra part on a second piano, giving the work what was said to be its first American hearing. He was also heard to advantage in a second group that included numbers by MacDowell and Mendelssohn. The pianist was recalled many times by a gathering of some 300 persons. Mrs. Harrison-Irvine was the accompanist for Mme. Eymael.

Charles Tamme's Singers Give Program

Pupils of Charles Tamme disclosed the quality of their training in a recital given at the Tamme studio on Feb. 15. Louise Locher opened the program with an aria from Massenet's "Hérodiade," followed by Rose Helen Stuhlman in "Les Larnes" by Gretchaninoff, "Le Tambourin" by Gossec and "L'aine moi" by Chopin-Viardot. Eleanor Edson sang Foster's "April" and Purcell's "I Attempt from Love's Sickness to Fly." Gretchen Altpeter, who recently won a scholarship from the Juilliard Foundation, was heard in songs by Respighi and Cadman. The Princess Attalie Unkalunt gave pleasure in a group of Indian songs in costume.

Sigrid Onegin Will Sing American Songs on Next Tour of Country

Sigrid Onegin, contralto, and her month-old son are progressing rapidly, according to a letter which her manager, Arthur Judson, has just received from the singer. Mme. Onegin also states that she is looking forward to her forthcoming visit to this country next fall and asks that some of the newer American songs be sent her as she plans to include an American group in her programs on her next tour.

Theo Karle Engaged for Festivals

Theo Karle, tenor, has been engaged to appear at the May Festival at Columbia University and also at the North Shore Festival in Chicago. This will mark his second appearance this year under the direction of Walter Henry Hall and will be his third appearance at the North Shore Festival in four years.

Seattle Pianist Returns West

Gordon Soule, pianist-composer, who was visiting in New York during the season, returned last week to Seattle, Wash. Mr. Soule will return East next fall to fulfill several engagements as soloist with orchestras and other organizations.

Milan Lusk Honored by European Heads

Milan Lusk, violinist, who has been heard in America in the last several years, returned recently from a visit to his native Czechoslovakia, where he was

given a medal by President Masaryk, in recognition of the many benefit recitals he gave both in America and in Europe during the war. Mr. Lusk also played before Queen Marie of Rumania, who honored him with an autographed photograph. Mr. Lusk will soon begin his musical activities in this country.

Singer from Madge Daniell's Studio Understudies Operetta Rôle

Lucille Arnold, soprano, a pupil of Madge Daniell, has been engaged as understudy to Dorothy Francis, who is singing one of the leading rôles in "The Love Song" at the Century Theater. Miss Arnold, who has accomplished all her study under Miss Daniell, is soloist at the Church of St. James in Elmhurst, L. I., and was heard recently at the eighth anniversary banquet of the Comedy Drama Club at the Hotel Astor, singing excerpts from "The Love Song." Ella Lang, another pupil, is soloist and choir director of the Lutheran Church in Richmond Hill, and Mildred Post is soloist in the Presbyterian Church of Palisades. Miss Daniell has recently returned from a visit to Virginia, where she fulfilled several engagements.

Tony Sarg Marionettes Plan Visit to Far West Again Next Season

The Tony Sarg Marionettes, which have for the last six years averaged a thirty weeks' season, playing in many of the cities throughout the country, will again be booked next season by Ernest Briggs. The company will begin its season in October and will be seen in many cities between New York and San Francisco. The company will continue to present "Treasure Island" and will give "The Pied Piper of Hamelin" for a matinee program. The organization has appeared in every State in the Union but one and in many cities of Canada.

Stuart Ross Is Applauded on Concert Tour with Rosa Ponselle

Stuart Ross, who is accompanist for Rosa Ponselle on her present concert tour, has received the commendation of both public and press in all the cities visited. A feature on the programs has been Mr. Ross' group of piano solos, in which he has demonstrated his ability as a pianist. In a recent concert in Columbus, Mr. Ross played three Chopin numbers, after which he was recalled for several encores by an enthusiastic audience.

Marcel Grandjany Leaves on Tour of South

Marcel Grandjany, harpist, is now on a tour of the South, having lately completed a series of engagements in the Northwest, playing in Seattle, Tacoma, Spokane, Vancouver, Helena, Walla Walla, Missoula, Winnipeg and other cities with great success. Mr. Grandjany will return to Europe at the conclusion of his American tour and will resume his teaching at the Fontainebleau School of Music next summer.

David Mannes Lists Tchaikovsky Symphony for First Museum Concert

Tchaikovsky's Fifth Symphony will be the principal number in the first concert of the second Series at the Metropolitan Museum of Art, beginning on the evening of March 7. Other numbers on the program will be by Smetana, Wagner, Humperdinck and Rimsky-Korsakoff. The four concerts of the March series will again be under the conductorship of David Mannes.

Opera Players Begin Rehearsals

The Opera Players, which is now constructing a theater of its own on Grove Street, has begun rehearsals for the season under the stage direction of Enrica Clay Dillon. It is planned to present grand opera, light opera and pantomime in an intimate manner, giving each member of the company a thorough grounding in routine before giving him a place in the cast. Auditions are being conducted at the rehearsal rooms of the club.

Pupil of W. Henri Zay Sings in Chicago

Lawrence Clifford Gibson, tenor, gave a successful recital in the Lyon & Healy Hall in Chicago on Feb. 3. Mr. Gibson, who is a pupil of W. Henri Zay, was favorably received both by public and press. His program, which included arias and songs in several languages, was given under the management of Harry and Arthur Culbertson.

GIVE NOON-DAY MUSICALE

Students from La Forge-Berumen Studio Heard in Aeolian Hall Program

A quintet of artists took part in the monthly noon recital given under the auspices of Frank La Forge and Ernesto Berumen in Aeolian Hall on Feb. 27. Following a Duo-Art record of the Magic Fire Scene from Wagner's "Wal-küre," by Ignaz Friedman, Edna Bachman, soprano, was heard in an aria from Gounod's "Queen of Sheba," and later used her considerable talent in "By the Waters of Minnetonka" by Lieurance and "An Open Secret" by Woodman. Evelyn Smith disclosed pianistic ability in a brace of numbers by Schütt, Sgambati and Delibes-Dohnanyi. Her rhythmic sense and deft finger work made the Dohnanyi arrangement of Delibes' "Naila" especially effective. Madeline Hulsizer, soprano, sang a group of three Mexican Folk-Songs, whose intrinsic worth should carry them far even without the association of a name as distinguished as Mr. La Forge's, as arranger. The enchanting rhythm and the langorous atmosphere quite escaped the singer, however, who sang the songs, especially "Preguntale a las Estrellas," in a dolorous fashion. "En Cuba" was more suited to her type of voice and showed to advantage her soft high tones. Miss Hulsizer was also heard in Kramer's "The Faltering Dusk" and Rübner's "Pierrot."

Mr. La Forge's Duo-Art reproduction of his Valse de Concert was also played and his recordings also furnished the accompaniments for Miss Bachman's second group. The audience was of good size and gave the artists friendly applause. H. C.

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PASSED AWAY

William Leonard Jaffe

MILWAUKEE, March 1.—William Leonard Jaffe, violinist, music critic, and orchestra leader, died at his home here after an illness of six weeks as the result of a paralytic stroke.

Few Wisconsin musicians have become better known in the State than Mr. Jaffe. This was largely due to the extraordinary variety of his musical activities. As a violin teacher, he had long been accepted as an authority. He was connected for a time with the Wisconsin College of Music and later with Marquette University Conservatory. For several years he wrote for Milwaukee newspapers and for seven years was concertmaster of the Auditorium Symphony. Mr. Jaffe conducted St. Paul's Choir in Fond du Lac, also All Saints Cathedral choir in Milwaukee and later the Grand Avenue Methodist Choir. For nearly thirty years Mr. Jaffe was a member of the faculty at Grafton Hall, Fond du Lac, an Episcopal school for girls. He was also connected with the musical staff of Milwaukee Downer College.

Mr. Jaffe was born in Germany in 1870. He studied with César Thompson and received the gold medal at the Liège Conservatory. At the age of twenty-two he came to Milwaukee, but went back to Europe twelve times for extensive visits. His latest connection was with Marquette Conservatory, where among his teaching duties he led the University Band.

Mr. Jaffe married Mabel Bolens, daughter of a Port Washington manufacturer. He is survived by her and by two young children.

C. O. SKINROOD.

Aloysius S. Fennell

WASHINGTON, D. C., March 1.—Aloysius S. Fennell, tenor, and a well-known composer of sacred music, died here on Feb. 27, in his seventy-sixth year. Mr. Fennell was for many years soloist in prominent church choirs here and was identified also with well-known choral organizations. A. T. MARKS.

Marguerite Anderson

LOS ANGELES, Feb. 28.—Margaret de Forest Anderson, flautist, died on Feb. 17, at the home of Maude Rockwell. Miss Anderson had been well known as a flute soloist both in Europe and in this country, having appeared with leading orchestras and also in vaudeville.

REINER FORCES GIVE TWO FINE PROGRAMS

Claire Dux Is Soloist and Children's Event Heard—Levitvski in Recital

By Philip Werthner

CINCINNATI, Feb. 28.—The Cincinnati Symphony in its ninth pair of concerts on Feb. 20 and 21 presented Claire Dux as soloist. The program consisted of Beethoven's "Egmont" Overture, the Fourth Symphony of Brahms, songs by Miss Dux and the "Death and Transfiguration" of Strauss. The orchestra and its conductor, Fritz Reiner, were evidently in a good mood, for they played with rare beauty. The Beethoven number was given with all aplomb, and the last part was given with much surety and effect. The Brahms work had been substituted for the Fourth Symphony of Mahler and more than made up for the omission with its wealth of ideas and colors. The present writer once heard Brahms conduct one of his symphonies, but he must credit the local orchestra with having played the symphony as if it were inspired.

Miss Dux possesses a high soprano voice of exquisite quality, and charmed the audience with two Mozart and two Mahler songs. She had to respond to vociferous applause with an encore. Emil Heermann and Karl Kirksmith played obligatos for two of her numbers.

The Cincinnati Symphony gave its third "Young People's" concert on Feb. 24. It was well attended. Mr. Reiner conducted, with Thomas J. Kelly as interpreter. The latter imparted much information about the works, explaining the difference between opera, oratorio and music-drama.

Mischa Levitzki gave a piano recital at the Hotel Sinton on Feb. 23 before a crowded house, including many professional musicians. He played a virtuoso program with a surety and force that brought prolonged applause from the audience. A Bach-Tausig work was a veritable *tour de force*. He closed with a group of shorter numbers consisting of his own "Valse," the "Staccato Etude" of Rubinstein and the Strauss-Schulz-Evler "Blue Danube."

The second concert of the season of the College of Music Orchestra and Choral Club was given on Feb. 24. The event was led by Adolf Hahn, but he was relieved during the performance of the choral numbers by Sarah Yancy Cline and by Albino Gorne during the performance of the piano numbers.

London Hears Drama Version of "Boris" After Years

WHAT is believed to be the first performance in English of Pushkin's drama, "Boris Godounoff," upon which Moussorgsky's opera is based, was given by the Birmingham University Dramatic Society on Feb. 26, according to a copyright wireless dispatch from London to the New York Times. The play was considerably altered in several scenes by Moussorgsky in the preparation of his libretto. The difficulties of presenting the original version are immeasurably greater than in the case of the music-drama, as there are twenty-four scenes and thirty-five speaking characters, in addition to the street crowds. The English translation used was by Alfred Hayes, president of Midland Institute, Birmingham.

Martinelli Regains Health by Seaside



Better Than "Radames" Palanquin: Giovanni Martinelli, with His Wife, Takes a Roller Chair Ride at Atlantic City

RECOVERED from a troublesome illness with typhoid fever, which for several months deprived New York opera patrons of the opportunity of hearing one of their favorites, Giovanni Martinelli is now in excellent condition to continue his work with the Metropolitan. The tenor, with Mrs. Martinelli as a faithful nurse, battled bravely against the slight attack of the malignant ailment which overcame him in January. A few weeks ago he went to Atlantic City to spend the "last lap" of his convalescence in the clear, cold air and sunshine of that salt-laden climate.

Ethel Leginska to Conduct Own Works in Boston Concert

The appearance of Ethel Leginska as guest conductor of the Boston People's Symphony, originally scheduled for March 15, has been changed to April 5, when she will lead the orchestra in a concert in Symphony Hall, which has been specially engaged for the occasion. The program will include Miss Leginska's latest work, "Six Nursery Rhymes for Modern Children," which the composer has set for full orchestra and voice. Greta Torpadie, who was heard in the first performance of the work in New York recently, will be the soloist. On March 12 Miss Leginska will appear in Boston with the New York String Quartet, on which occasion she will be heard both as pianist and composer.

Although the photograph represents the tenor as passenger in a wheel chair, he spent much of his vacation in leisurely walks along the boardwalk. By means of a careful regimen of nourishing diet and exercise he regained his strength more quickly than most patients.

Mr. Martinelli was announced to make his reappearance at the Metropolitan on March 5 as *Canio* in "Pagliacci." Other operas in which it is expected that he will sing include "La Juive," which was revived this season with him in the rôle of *Eleazar*, "William Tell," and "Aida." He may also appear in concert this spring or in the early autumn, and will sing at Ravinia.

Whiteman Gives Twilight Concerts

SAN ANTONIO, TEX., Feb. 14.—Paul Whiteman and his orchestra gave two twilight concerts on Feb. 6 and 7, in the Majestic Theater, under the local management of the Mozart Choral Society. GENEVIEVE M. TUCKER.

Beniamino Gigli, tenor of the Metropolitan, has just made a Victor record of A. Buzzzi-Peccia's "Povera Pulcinella."

WASHINGTON CLUB PRESENT CONCERTS

Guest Players Also Give Program Which Public Applauds

By Dorothy De Muth Watson

WASHINGTON, Feb. 28.—Paul Kochanski, violinist, made his ninth appearance here under the concert management of T. Arthur Smith, Inc., on Feb. 19, in the National Theater, before a capacity house. Particularly was the Ravel Concerto an inspiring number.

The last of Mrs. Lawrence Townsend's Monday Musicales was given at Rauscher's when Alexander Brailowsky, pianist, and Zlatko Balakovic, violinist, were the artists. Mr. Brailowsky's remarkable playing of Chopin aroused great enthusiasm. Mr. Balakovic also created a very favorable impression.

The Washington College of Music gave its fortieth students' concert in the auditorium of the Central High School recently, when two interesting numbers were given, the introduction of a string ensemble and a concert version of three choruses from the "Chimes of Normandy." Among those taking part in this program were Emily Mann, pianist; Norman Goldman, violinist; Edgar Kidwell, baritone; Sara Becker, pianist; Mrs. Brown, Mrs. Griest and Anna Moffat, sopranos; Sylvia Altman, pianist, and Flora Clayton, violinist. Marjorie Davis was the accompanist.

Edna Bishop Daniel, mezzo-soprano, for twelve years teacher of singing in Washington, presented William A. C. Zeffi of New York in a lecture on "Voice Production Without Interference." This lecture was given in her studio before an interesting audience.

Dona Ghrey, dramatic soprano, and Ruby Gerard, violinist, have been giving a series of matinee musicales in the Burlington Hotel for invited guests.

Georgia E. Miller, president of the MacDowell Club of Washington, entertained the club in her studio recently, when an interesting program of MacDowell's songs and piano numbers was given. Mrs. Edward Hood Watson gave an account of her trip to the MacDowell Colony. Those taking part in the musical program were Ella Henning, Eleanor Colborn, Elizabeth Waters, Kathryn Beck, Pauline Graff, Sue Kennedy and George Cornwell.

The Friday Morning Music Club, through the courtesy of the Chicago Civic Opera Company, recently had as guest of honor Charles D. Isaacson of New York, who told the stories of "Tannhäuser," "Boris Godounoff," "Lucia di Lammermoor," and "Thais," which were performed here during the week of Feb. 9. Mrs. Duff Lewis, violinist, assisted by Beatrice Goodwin, soprano, and Mr. and Mrs. Floyd Williams, tenor and pianist, entertained the club on Feb. 13. Compositions by Bach, Corelli, Haydn and Mendelssohn were delightfully read by Mrs. Noble, Mrs. Winslow, Mrs. Sindell, Mr. Torovsky and Mr. Lorieberg on Feb. 20.

Chickering and Sons of Boston presented Phillip Gordon, pianist, in concert in the Playhouse on Feb. 17 in a delightful recital.

Eva Gauthier is sailing for Europe the latter part of March for a concert tour of Great Britain and the Continent. Miss Gauthier will go directly to London where she expects to give several recitals, later visiting Paris, Italy and Germany.

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